

THE CONNOISSEUR
(ILLUSTRATED)

PRESENTATION PLATE

MAY, 1911

ONE SHILLING NET
Vol. XXX. No. 117

THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY



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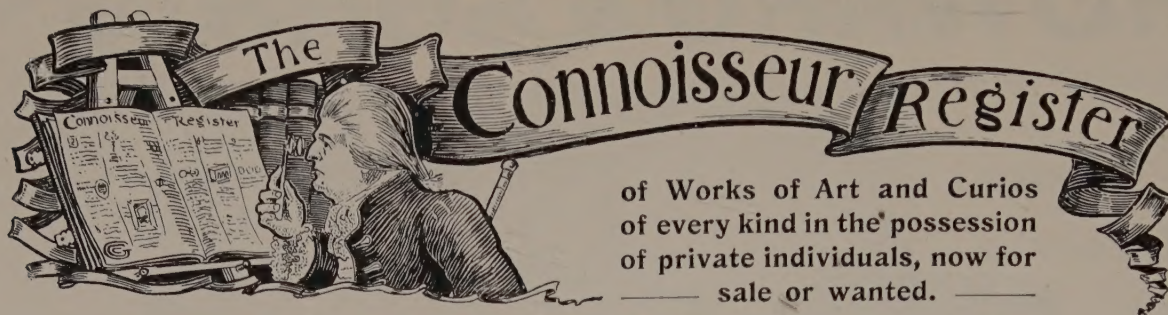
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The Register Columns will be found of great assistance in bringing **Readers** of The Connoisseur Magazine into direct communication with **private individuals** desirous of **buying or selling** Works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. **Buyers** will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of *bona-fide* private collectors.

The charge is 2d. per word, which must be prepaid

and sent in by the 14th of every month; special terms for illustrated announcements from the **Advertisement Manager, 95, Temple Chambers, Temple Avenue, E.C.**, to whom all advertisements should be addressed.

All replies must be inserted in a **blank envelope** with the **Register Number** on the right hand top corner, with a **loose penny stamp** for each reply, and placed in an envelope to be addressed to the **Connoisseur Magazine Register, 95, Temple Chambers, Temple Avenue, E.C.**

No responsibility is taken by the proprietors of The Connoisseur Magazine with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any **Dealer or Manufacturer** should appear in these columns.

Wanted.—Choice Old Dinner Service. [No. R4,416]

A Gentleman desires to purchase a few pieces of genuine Old English Furniture in original condition; also **some Old English Engravings**. Only the very finest specimens will be considered. [No. R4,417]

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Spinnet, Inlaid Mahogany Frame, in excellent condition. [No. R4,419]

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For Sale.—Baxter Prints, *Nelson* and *Wellington*, on Stamped Mounts. Perfect condition. [No. R4,421]

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Leeds Figure, "Winter."—Five Bow Cups, and Two Lowestoft soft paste Cups and Saucers. Photos. [No. R4,424]

Old Jacobean Carved Oak Buffet, £40. Photo sent. [No. R4,425]

For Sale.—A small Private Collection of Genuine Pictures, including fine works by Cuypp, Ostade, Wheatley, Vincent, Russell, R.A., Fleming, Copley Fielding, Birket Foster, etc. [No. R4,426]

Will Exchange Oak Court Cupboard, etc., for Oak Bed. Unrestored condition. [No. R4,427]

For Sale.—Silver Tankard (capacity 2½ pints), by Benjamin Pyne, 1700. [No. R4,428]

Brass-bound Rosewood Spirit Cabinet, with four decanters. Everything perfect. [No. R4,429]

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For Sale.—Aquatints, "His Majesty King George III. returning from Hunting," Pollard, Junr., and Dubourg, 1820. *Murcus Abbey, Killarney*, Walmsley and Jukes, 1801. *View of Tore, Killarney*, by same, 1800. Condition perfect. Offers. [No. R4,432]

Oil Painting, by C. Rolt, illustrating Ghost Scene from Macbeth. For sale. Apply No. R4,433

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Continued on Page XXXVI.

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Editorial and Advertisement Offices : 95, Temple Chambers, Temple Avenue, E.C.

CONTENTS.

VOL. XXX. May, 1911. No. CXVII.

	PAGE
SHERBORNE HOUSE. WRITTEN AND ILLUSTRATED BY LEONARD WILLOUGHBY. (With eighteen illustrations) - - - - -	3
THE MEDIÆVAL IVORIES IN THE LIVERPOOL MUSEUM. PART II. By PHILIP NELSON, M.D. (With ten illustrations) - - - - -	14
OLD LACQUER: SOME JAPANESE EXAMPLES (No. IV.). By EGAN MEW. (With thirty illustrations) - - - - -	21
NOTES ON MY OLD PEWTER. By WALTER CHURCHER. (With eleven illustrations) - -	32
MRS. CORNELYS AND CARLISLE HOUSE. By H. SELFE BENNETT. (With five illustrations) -	40
NOTES AND QUERIES. (With five illustrations) - - - - -	44
NOTES. (With six illustrations) - - - - -	49

[Continued on page VIII.]

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CONTENTS—continued from Page VI.

	PAGE
IN THE SALEROOM - - - - -	54
THE CONNOISSEUR BOOKSHELF. (With two illustrations) - - - - -	61
CURRENT ART NOTES. (With six illustrations) - - - - -	67
CORRESPONDENCE - - - - -	75
HERALDIC CORRESPONDENCE - - - - -	76

PLATES

THE MADONNA DEL CARDELLINO. By RAPHAEL - - - - -	<i>Frontispiece</i>
BATTERSEA ENAMELS FROM THE WARD USHER COLLECTION - - - - -	<i>page 19</i>
MDLLE. BETHISY AND HER BROTHER. By BELLE - - - - -	" 35
CHELSEA PORCELAIN. By ROUBILIAC - - - - -	" 47
THE CRIES OF LONDON - - - - -	" 59
RACING. By CLARK, after ALKEN - - - - -	" 65
MATERNAL LOVE. By TOMKINS, after RUSSELL - - - - -	(<i>loose</i>)
LADY MANNERS. By R. COSWAY - - - - -	<i>On Cover</i>

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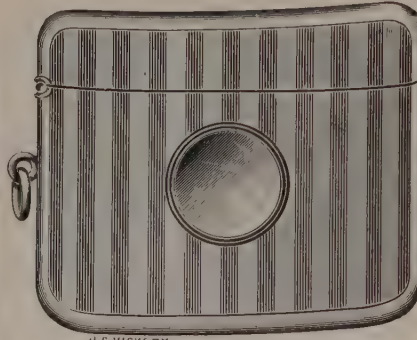
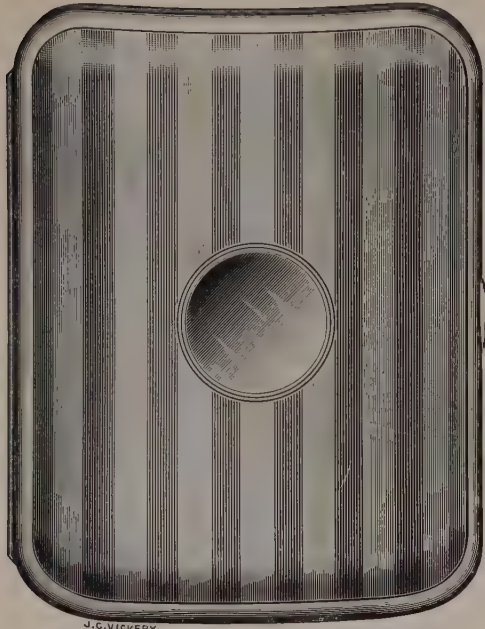
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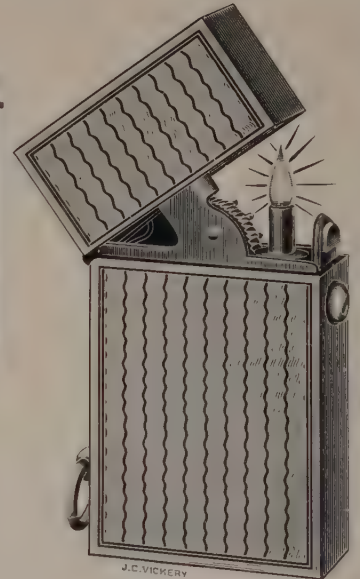
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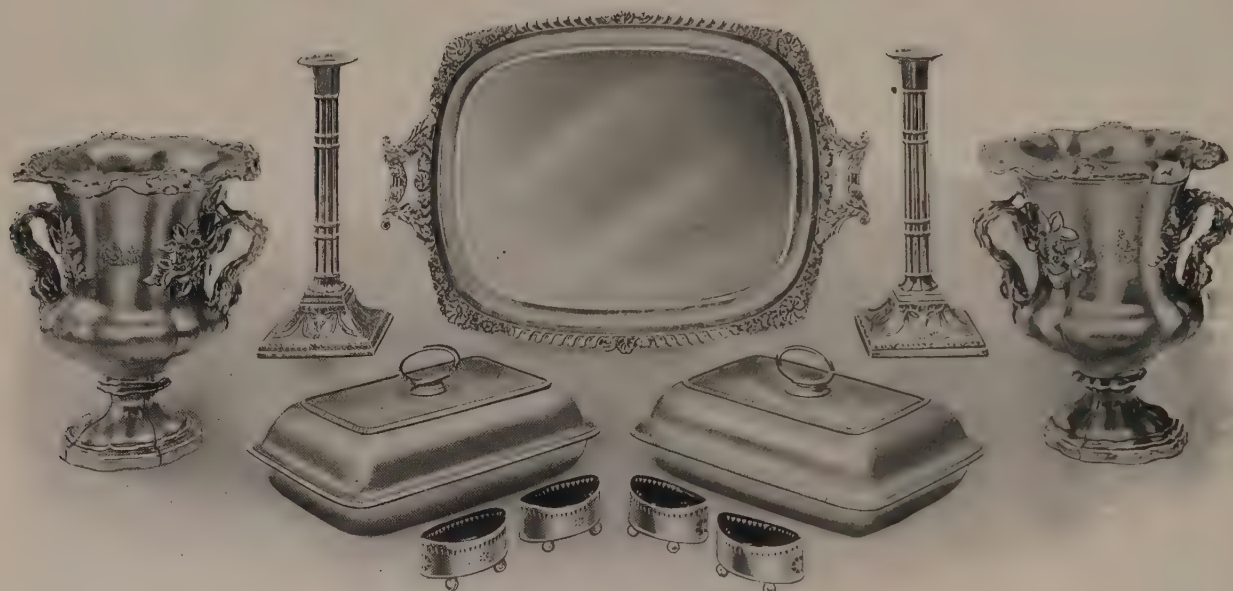
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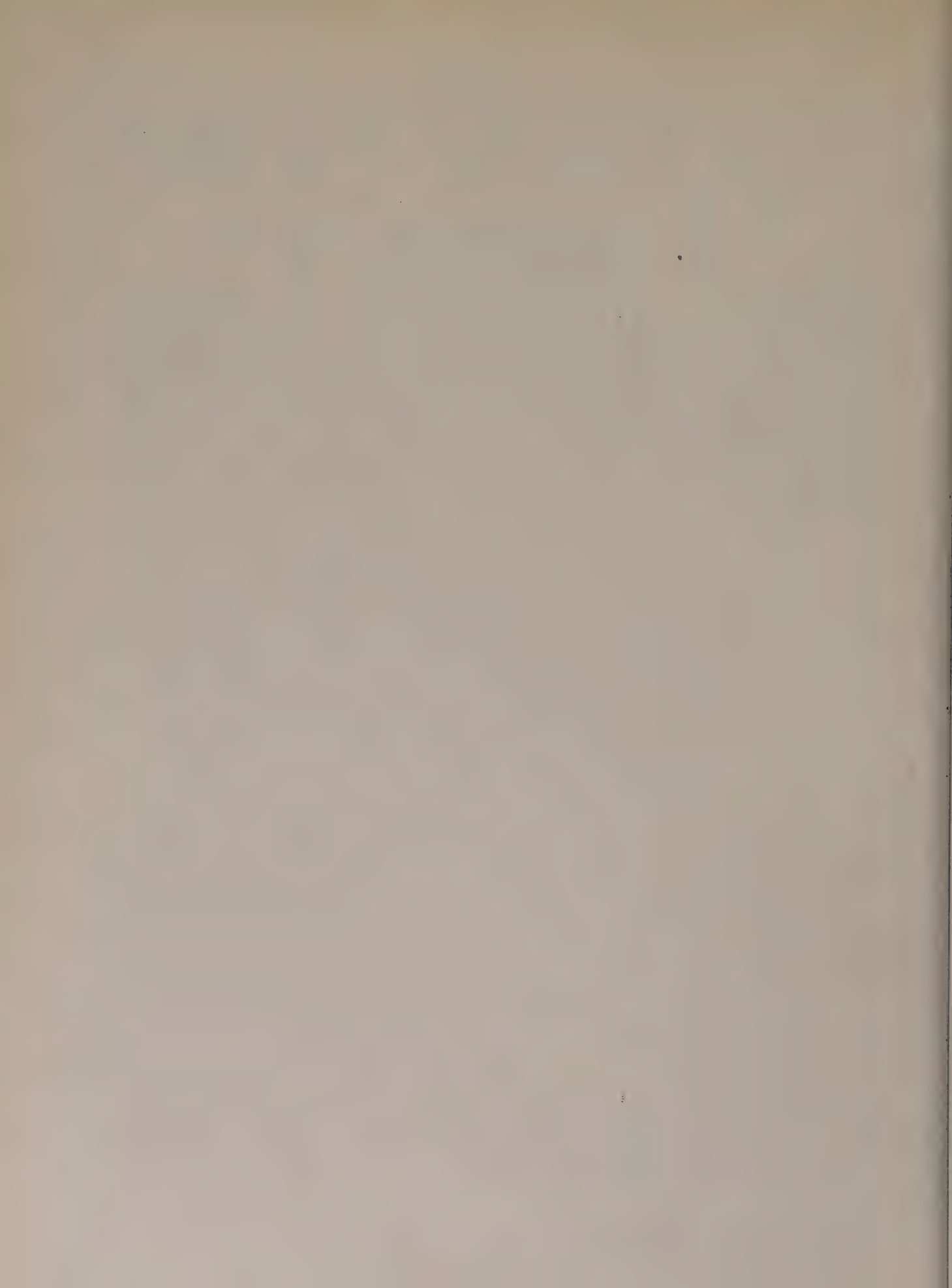
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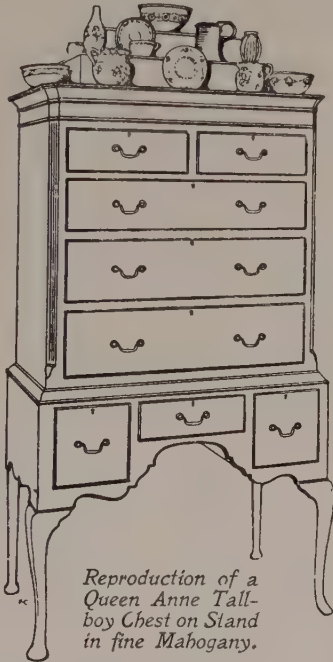
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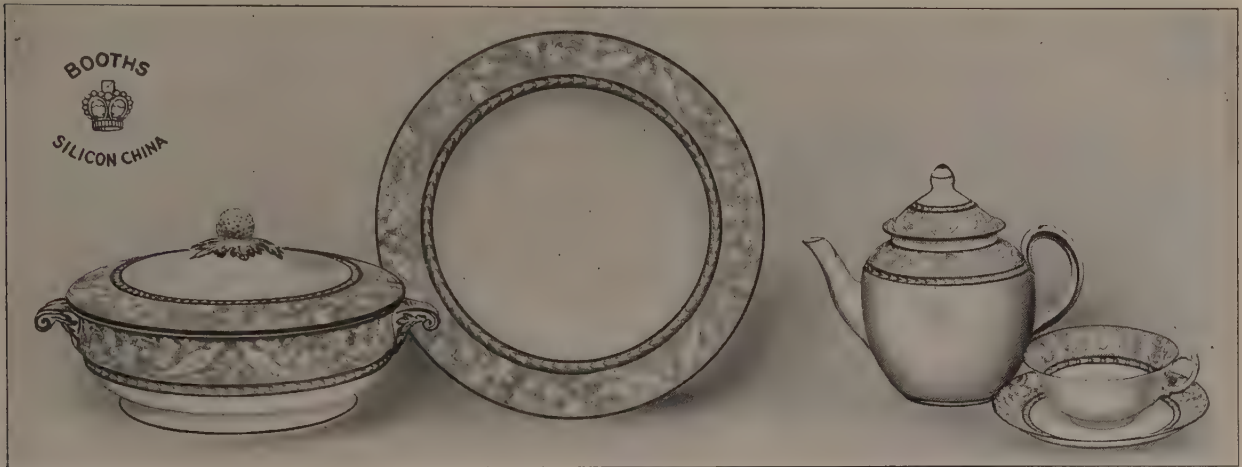
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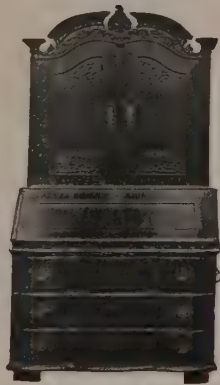
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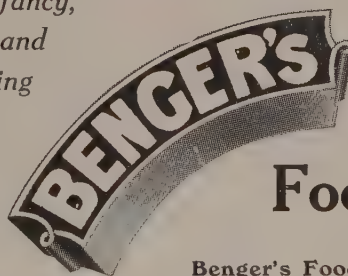
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contains a secret room, as well as fine old panelling, staircase, and other features of the period. The second, which was given to Queen Catherine Parr, is situated in the heart of Hardy's Wessex. Other houses in their hands comprise a battlemented mansion on the Oxon. and Berks. border presented by Henry VIII. to Cardinal Wolsey, a Tudor house a few miles from Oxford possessing associations with Milton and Cromwell, and a moated Shropshire manor house which stood several sieges in the Civil Wars. Messrs. Nicholas have also the letting of an old Priory in Yorkshire, world-famous for its beautiful gardens, and the Holt, Wokingham, an old Jacobean residence.

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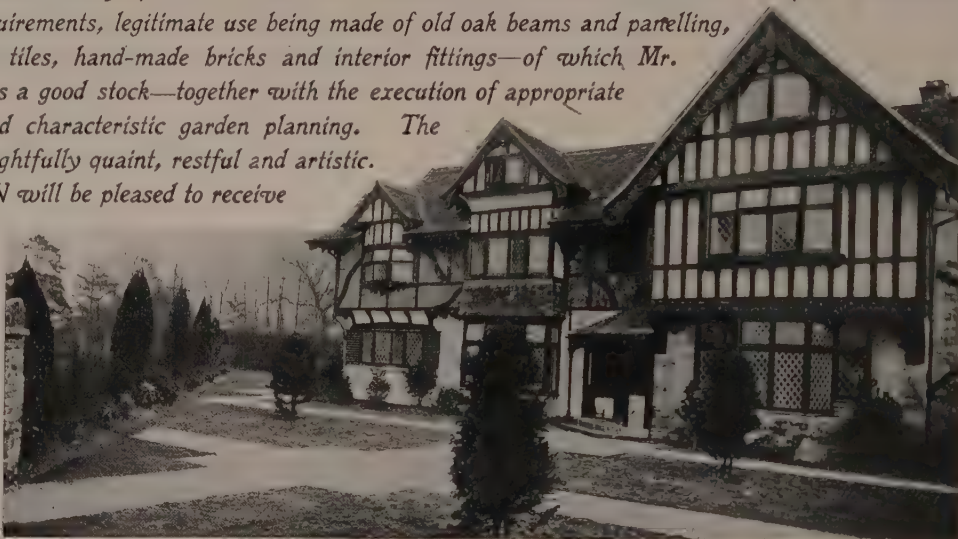


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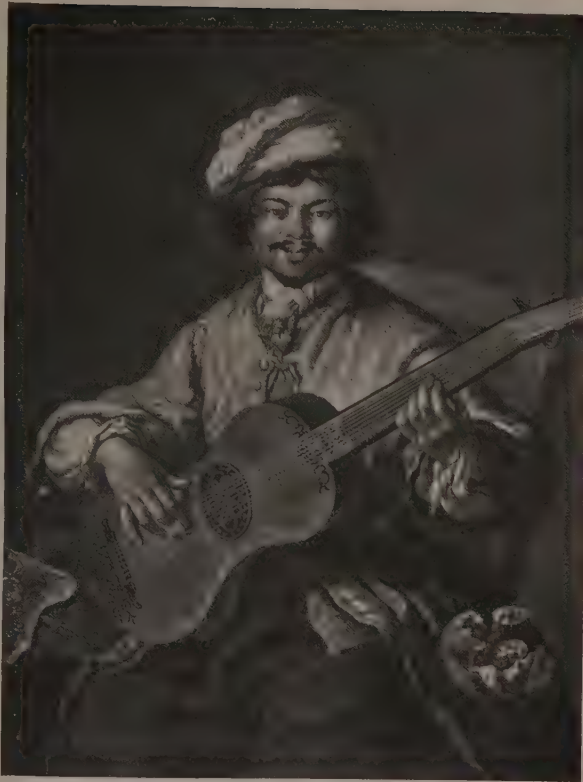
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THE MADONNA DEL CARDELLINO
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SHERBORNE HOUSE, GLOUCESTER



FACSIMILE OF THE INITIAL LETTER (WITH REPRESENTATION OF PHILIP AND MARY ENTHRONED) OF A DOCUMENT RELATING TO THE MANOR OF SHERBORNE, DATED 17TH NOVEMBER, 1555

Sherborne House Written and Illustrated by Leonard Willoughby

ONE of those few English families who can honestly trace their descent back prior to the Conquest are the Duttons of Cheshire, of whom Edward Lenox Dutton, 4th Lord Sherborne, is the head and representative of the Gloucestershire branch. Though the Duttons, as I say, trace back to Norman days, still the Sherborne line only do so through female descent, as they do the name and arms, which they assumed when the male line died out. However, perhaps the most interesting way to arrive at all this

is to tell such of the family history as I am able to collect and put into a small compass. These old family histories are generally full of interest, and it is only a thousand pities better records have not been kept and handed down of hundreds of families scattered over the face of Great Britain. In this respect, however, I think the Scots people are more conservative of the old deeds and documents of their fore-elders, and so guard with jealous care facts—and perhaps a little delightful fiction—concerning generation after generation of the stalwart chieftains, the chivalrous knights, the romantic youths and the fair dames and maidens who bore the family cognomen ; *mais revenons*.

The family seat of which I write, Sherborne House, Gloucester, lies snugly hidden in a charmingly wooded hollow—as did most old abbeys—in the centre of the far-reaching, undulating, and breezy Cotswolds, some twenty-two miles below Oxford and sixteen east of Cheltenham. This delightful old Jacobean house stands on the site of the original monastic grange of Winchcombe Abbey, one of the greatest of Gloucestershire monasteries, said to have been the hunting-seat of the Abbots. None of this old grange remains, excepting the church, which actually adjoins the house, and is entered therefrom. This is still intact. As to whether Sherborne House to-day is as interesting in appearance externally as was the old monastic grange, there is unfortunately no means of ascertaining, though it is to a certain extent possible to compare it with the house which first took the place of the grange after it was demolished. The first building erected after the grange, by John Dutton, M.P., in the early part of the seventeenth century, had an undeniably fascinating exterior, as will be seen from a reproduction I give of an old print. It will be noticed the wings protruded considerably further than those of the present house. These wings were never properly finished off, or rather were left rough-cast, against which beech trees were planted to hide, I



LODGE PARK

DESIGNED BY INIGO JONES

presume, the unfinished appearance. They were so left with a view to further building, which, however, was never carried out. The roof was then steeply pitched and tiled, and over the front entrance and extending some distance out from above the second storey was an overhanging gable. Whether this was designed for appearance only or for shelter, or yet for defence whereby intruders could be dealt with summarily from above, I am unable to state. The height of the present building, which is the second erected since the grange, is much the same as the first one, and it retains in some respects its predecessor's style, with its tiers and columns or pilasters against the walls. For some reasons I incline to the old building, particularly so in the roofing, as the warm tones of red tiles always appeal to my fancy rather than the colder-looking though doubtless serviceable slates.

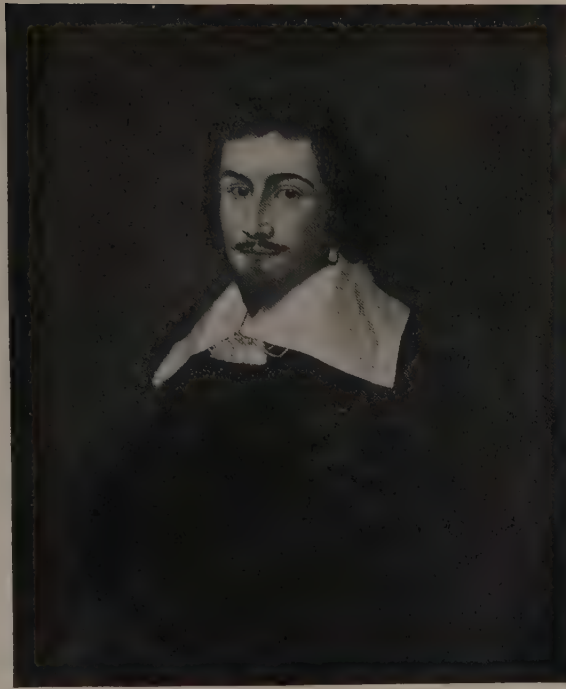
Amongst the architects during Elizabeth's reign and the early Jacobean periods were John Thorpe, of Padua, and Inigo Jones. Both of these famous men were responsible for many of our existing beautiful country houses. Inigo Jones it was who designed the first Sherborne house. His ideas were always very magnificent, and the builder who could afford to carry out and pay for this great man's ideas must need have had a long purse. In designing

Sherborne it is evident he intended to make a quadrangle in front of the house by building between the two wings which extended in front. But whether it was he came to the end of his employer's purse, or whether it was left to future generations to accomplish, history is silent. At any rate, the scheme was never carried out. In the old original Abbey Grange, Queen Elizabeth stayed twice—in 1574 and 1592—and on both occasions for six days. In those early days, before railways, motor-cars, and now aeroplanes were in vogue, and when hotels did not exist in numbers and size as they now do, the only way royalty could possibly make a progress was by turning proprietors out of their houses and taking possession of them for such time as they required them. The houses were on these occasions fitted up by the Wardrobe Office. The house as it stands to-day can best be judged by a glance at the illustration I give. The feature externally of this somewhat square-built house is the extraordinary number of graceful Corinthian and Ionic columns and pilasters which in tiers adorn the front and west side. Beyond this the exterior is somewhat plain, though it is very substantial looking, and built of stone of the neighbourhood; in fact, the same stone was largely used for the repairs of Westminster Abbey. This stone

Sherborne House

has a warm tone, and is taken from the side of the hill on the west front of the house. The formation of stone runs through the estate, and is known as "Windrush" stone, the quarry being situated by the little village of Windrush, which is adjacent to Sherborne. For the moment I must now leave the building and hark back a trifle of some 840 odd years. In those early days of the Conqueror, Gloucestershire did not know the Duttons, and, indeed, it was not till nearly 500 years later that a Dutton came to be a landowner in this western county. Nevertheless, the

Duttons were settled in England and were large owners of land in Cheshire from the time of William I. One Odard—a Norman—came over with the Conqueror,



THOMAS DUTTON, FIRST FAMILY OWNER OF SHERBORNE
(1507-1582)

and at the time of the *Doomsday Book Survey* was possessed of a third of the township of DUN-TUNE—since corrupted into Dutton—in Cheshire. Now "DUN" in the old Saxon language signifies a "hill," from which we now use the term "down," while the Anglo-Saxon "TUN" is the town of Lowland Scotch, meaning a "farmstead" or "farm enclosure." Thus Duntune would mean a town or farmstead upon a hill or down. Names of people in these early days were all Christian ones, and surnames only commenced later when the population and trade increased, and when it

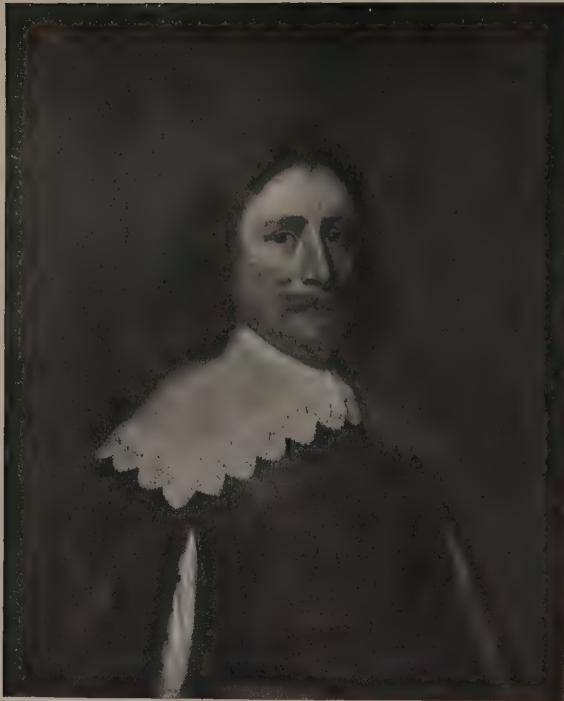
was necessary that persons should have clearer means of identification than merely single Christian names. Hence the homes and trades of people began to be



WILLIAM DUTTON (1561-1618)



JOHN DUTTON (1594-1657) FROM A PAINTING BY DOBSON



SIR THOMAS POPE, EARL OF DOWNE (1622-1660)



SIR RALPH DUTTON, DIED 1721

used, and in this way the family of whom I write became identified with Duntune, eventually to be called, as now, Dutton.

This Odard to whom I alluded, who owned a third of the township of Duntune, was tenant-in-chief of Hugh Lupus, a Norman nobleman, and then Earl of Chester. He was probably of the retinue of the Earl, who came from Avranches in Normandy, where Odard himself may have originated, and at the time of the Norman invasion accompanied Hugh as his liege lord in performance of the military service entailed by his *escuage* or *vassalage*. If so, it would be at the battle of Hastings, when the future Earl of Chester is particularly recorded as having been in the van of the fight. Odard must in any case have rendered distinguished military service to his chieftain by receiving so

important a grant at that time as the third and most valuable portion of the township of Duntune.

Odard's son and grandson were named Hugh, and it was the latter who first regularly used the surname of Dutton, for he is recorded as Hugh de Dutton. As opportunity offered, the de Duttons extended their

possessions in Duntune, until by the year 1351 they had acquired the whole of the township. The property continued in the male line of the family, where their representative remained seated until the year 1616, when upon the decease of Thomas Dutton, Esq., it passed to his daughter Eleanor, who married Lord Gerard, and second Viscount Kilmorey, whose descendants eventually disposed of the property. In the reign of Henry VI. a cadet branch of the Duttons of Duntune became Lords of Hatton in Cheshire by the



SIR JOHN DUTTON, DIED 1743 FROM A PAINTING BY DAHL



LUCY, COUNTESS OF DOWNE, DAUGHTER OF JOHN DUTTON (1624-1656)



WILLIAM DUTTON, THE HUNCHBACK'S NEPHEW, BETROTHED TO OLIVER CROMWELL'S DAUGHTER

marriage of Hugh Dutton, second son of a younger son of Sir Thomas Dutton, with Petronella de Vernon, the heiress of Hatton. This property, situated in the parish of Woverton, about six miles from Chester, remained with the Dutton family until the year 1699, when it was alienated by the co-heiress, and passed by purchase to the Cholmondeleys. From the Duttons of Dutton or Duntune, through the cadet branch of Hatton, direct from Odard their Norman ancestor, descends the present representative of the Dutton family through the female line, and which family have been seated at Sherborne since

1551. I fear that space quite forbids me from attempting to touch on the various Duttons or their deeds and marriages during the 500 years which elapsed between the coming of Odard to Thomas Dutton, who was the founder of the Sherborne branch of this very old family.

There does not appear to be any definite tradition concerning Thomas Dutton, who held the office of Surveyor of Crown Lands in Gloucestershire. This he doubtless held through the interest of his relative, Sir Piers Dutton. It was this Thomas who purchased the manor of Sherborne in 1551. He died in 1582, and was succeeded by William Dutton, born in 1561. He married Miss Nicholas, daughter of the then Lord Mayor of London, and it was he who made great additions to the landed possessions of the family, buying the large and important manor of Standish, some eight miles from Gloucester. This estate was seven square miles in extent. He also bought other properties between Sherborne and Cheltenham, so that it is said he could ride to Cheltenham, some sixteen miles distant, without once stepping off his own property. He was a Deputy Lieutenant for



PETER BARWICK, M.D., 1619-1705, FATHER-IN-LAW OF SIR RALPH DUTTON

Gloucestershire, and in those days there were but two, viz., Sir Richard Berkeley and himself.

According to the Wardrobe Office accounts, his house at Sherborne was especially prepared for the reception of Queen Elizabeth for six days in September, 1592, during Her Majesty's progress for the second time through Gloucester, she having previously stayed at Sherborne in 1574. He died in 1618, and was succeeded by his son John, who lived in the reign of Charles I. This son was a hunchback, nicknamed "Crump" Dutton, and was a remarkable man in several respects. Like his father, he also added

to the landed possessions of the family by purchasing the manor of Cheltenham. He also changed the old grange, and built a fine mansion by adding three sides of a square, so that the house contained a quadrangle within it. He also enclosed a portion of the Cotswolds to form a park, and here he built the charming lodge, still called Lodge Park, designed by Inigo Jones. From the balcony of this lodge he and his friends would watch the deer-hounds chase the stags past where they were sitting, a narrow enclosed course compelling the deer and hounds to pass close beneath them. He was a moderate Parliamentarian, and was twice returned to Parliament from Gloucester Gaol, where he had been lodged for refusing to pay ship money. He then became a Royalist, and as a consequence had to pay £6,000 for being one. Finally, he ended as a supporter of Cromwell. This extraordinary man then made his nephew, William Dutton, his heir, entirely ignoring his two daughters' claims because they were steadfast in their adherence to the Crown. He appointed Oliver Cromwell guardian to his nephew, with the expressed desire that he should eventually



JAMES LENOX NAPER DUTTON, THE NEPHEW TO WHOM SIR JOHN LEFT SHERBORNE IN 1743

marry Cromwell's youngest daughter Frances. Cromwell sent William Dutton to Eton, and gave Andrew Marvell the post as his tutor. John—the hunchback—was born in 1594 and died in 1656, having first married Elizabeth, daughter of Sir Henry Baynton. He is reported to have been a determined gambler, and a story exists that on occasions he would forgather with his boon companions at a small inn near Sherborne to play and gamble for all they were worth. On one particular occasion Dutton, having lost heavily and being completely cleared out of money, suddenly staked Sherborne itself! The shout immediately went out, "Sherborne is up!" But ere they could touch a card or dice the faithful butler, who had been anxiously listening outside the door, overheard the shout, and realising instantly the rash act of his master, rushed into the room. Picking up his deformed employer in his arms, he carried him out, struggling and kicking, and jumping on to his horse, galloped off home with him, and kept him there.

Thus was Sherborne saved, in all probability, to the Dutton family. Wood, in his *Athena Oxonienses*, speaks of him as being "a learned and prudent man, and as one of the richest, so one of the meekest men in England. He was active in making the defence and drawing up the articles of Oxon when the garrison was to be surrendered to the Parliament, for which, and his steady loyalty, he was afterwards forced to pay a round sum in Goldsmiths' Hall, London." His second daughter married Thomas Pope, Earl of Downe, Mrs. Dutton having in 1635 purchased his wardship and marriage. Regarding these purchases, it was usual then for a minor, according to feudal custom, to be a ward of the Court of Wards and Liveries. The property was then managed on behalf of the Crown by the Court, who appropriated the revenue during the minority. These wardships were in fact a species of prolonged death duties of the time, and with the fees from the Tenures in Capite, Knights' Service and Purveyance, formed the principal



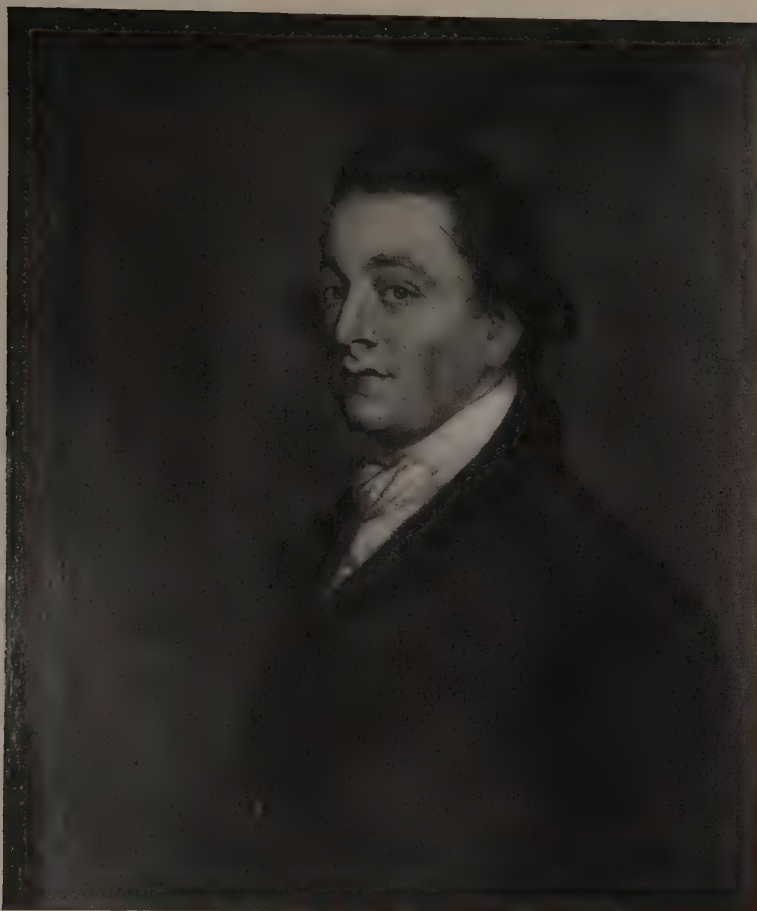
FAMILY GROUP BY ZOFFANY, INCLUDING MR. AND MRS. JAMES LENOX DUTTON; THEIR SON, JAMES LENOX DUTTON, AFTERWARDS FIRST LORD SHERBORNE; AND THEIR YOUNGEST DAUGHTER, JANE DUTTON, WHO MARRIED THOMAS COKE, AFTERWARDS EARL OF LEICESTER

source of the King's revenue. A lucrative branch of the business was the sale of these wardships and their marriage. Sometimes they were given away to Royal favourites, but when the means permitted they were usually purchased by the mother of the ward, which was, of course, the happiest arrangement. The purchaser—whoever he might be—had the entire disposal of the ward in marriage, so long as there was no disparagement between the parties. The ward had, however, to be brought up every four years to the Court until he was of age, that his manners might be observed and his general proficiency ascertained.

In the year 1632 the wardship and marriage of the Earl of Downe, who was then ten years of age, was granted to William Murray, one of the Grooms of the Bedchamber to Charles I., for the sum of £3,500, payable by instalments, the value of the estate being about £2,000 per annum. In 1635, Elizabeth, wife of John Dutton, purchased the wardship and marriage from William Murray, and thus the young Earl went to reside at Sherborne under the guardianship of John Dutton. The family then consisted of John and his wife, his mother, and his two daughters, Elizabeth

and Lucy, aged fifteen and eleven respectively. The elder married Mr. Colt, while Lucy, the companion of the young Earl, became betrothed to him. When he was sixteen and Lucy fourteen years of age, they were married, in 1638, at nine o'clock, the custom then being that all maiden brides, of whatever age, should be married with their hair "all loose, untied, flowing from their shoulders." Lord Downe then went to Oxford, but speedily left in disgrace. Not content with this, he brought charges against his stepfather, who, he stated, had wasted his estate to the extent of £5,000. Against John Dutton he brought a charge that by threats, menaces, blows, hard usage and terrifying he had been forced to marry his daughter. He behaved cruelly to his wife and to her father, and deserted his home for several years. The result of his petition to the House of Lords concerning his marriage is not known, but it is probable the matter dropped. They lived together after this, and their only child, Elizabeth, was born. In 1648 he went to live abroad, after being fined £5,000 for being a Royalist during the Civil War. His early death was occasioned by continual dissipation, for he

Sherborne House



JAMES, FIRST BARON SHERBORNE

BY SIR W. BEECHEY, R.A.

died at Oxford in 1660, aged only thirty-eight. The countess died in 1656, on Easter Day, aged thirty-one, and it is recorded in the register of the burial that she fasted from eating and drinking for ten days before her death. John Dutton married secondly, in 1651, Anne, daughter of the Rt. Rev. John King, Bishop of London, and at his decease, his nephew, William Dutton—Oliver Cromwell's ward—succeeded, but only after a long law-suit. He never married Cromwell's daughter after all, and died without leaving issue, although married to Mary, daughter of Viscount Scudamore. His brother Ralph then became possessed of Sherborne, and was afterwards created a baronet by Charles II. Very little is known of him beyond the fact that he bred greyhounds largely and backed them heavily. He married twice, his second wife being a daughter of Peter Barwick, physician to Charles II. This lady he married in Westminster Abbey. He was handsome and distinguished looking, but he nearly succeeded in ruining the family by his extravagance. He got deeply into debt, and even deposited the family jewels—or a portion of them—as security for an

advance. These would inevitably have been lost had not Dr. Barwick, hearing of this, acquired the interest in them. The doctor's life, as a young man, was a hard struggle for existence, but later, on becoming the king's physician, he made his fortune, and "rode in a glass coach richly gilt." He even was able to give his daughter £10,000 on her marriage, but later on he and his wife greatly straitened themselves in their old age to educate Sir Ralph's children, and in his will he speaks bitterly of his son-in-law.

Dr. Barwick and his two brothers were sons of Cumberland peasantry, the two elder having good educations at school and college. The eldest lived to become a dean, the second, Peter, was a physician, while Roger, the third, was a fishmonger. There is no doubt their warm attachment to the Stuarts considerably advanced them in life. Sir Ralph's liabilities eventually assumed such proportions that he was reduced to living on an allowance of £400 per annum. Gambling was his mania, though he represented Gloucestershire in parliament. Sir John Dutton succeeded his father, and was a staunch Hanoverian. He married twice, but had no male issue, and was the

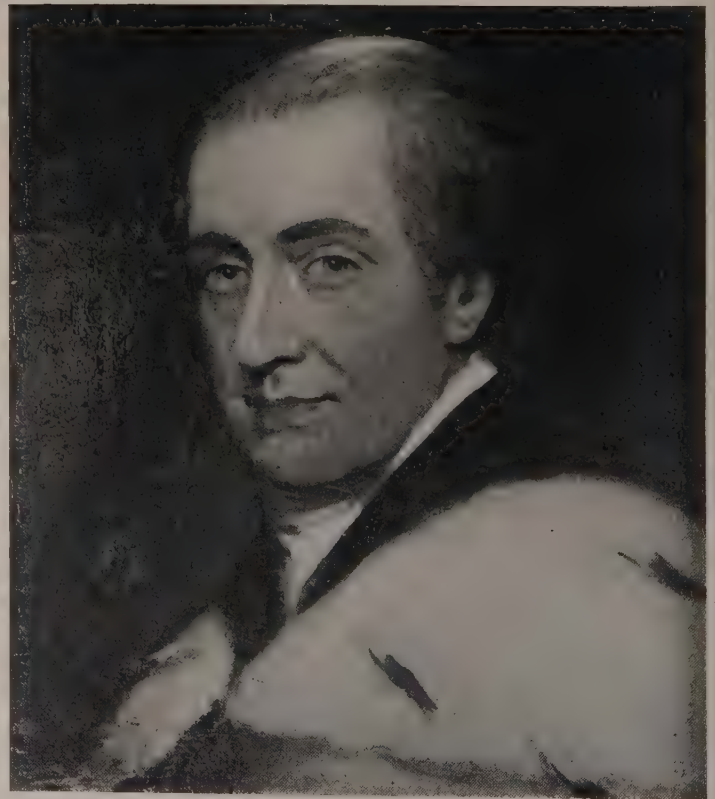


COUNTRESS OF SUFFOLK, DAUGHTER OF JAMES,
FIRST BARON SHERBORNE, 1803

last of the male line of Duttons of Sherborne. He was buried in sheep's-wool about midnight in February, 1742. Before he died he was much in doubt as to which of his two nephews he should leave his estates. His eldest sister, Mary, wife of Sir Thomas Reade, of Shipton Court, Oxon, had a son, and likewise his youngest sister, Anne Naper, had a son. The son of the elder sister might suppose to have had the first claim, but Sir John had his doubts on the subject. Calling his nephews to his bedside, he spoke to them on various subjects, in order to find out their respective characters. Amongst the questions he asked them was, what books they were then studying. The Reade nephew said he had not the smallest idea what his book was about beyond the fact that it had a blue cover! The Naper nephew, however, said he was reading the Latin Grammar. Accordingly Sir John left his estates to James Lenox Naper, and from him directly descends the present holder.

The foregoing smacks somewhat of *Sandford and Merton*, but points to a moral

which should be taken to heart by nephews generally, especially those with maternal uncles who are in doubt as to whom to bequeath their property. Amongst the pictures in Sherborne house is one by Zoffany, R.A., of a family group painted before 1775, the year of the Naper-Dutton death. It represents Mr. Dutton (the Naper nephew), his second wife, and his surviving son James, a young man in a wig. This son was afterwards created first Baron Sherborne. The other figure in the picture is of Jane, the daughter, who married Coke of Norfolk, who, thirty-seven years after her death, was created Earl of Leicester. She died in 1800, leaving three daughters, Lady Andover, Lady Anson, and Lady Elizabeth Stanhope. James Dutton appears to have dropped his original name of Naper for that of Dutton only, and eventually became M.P. for the county of Gloucester, and in 1784 he was raised to the peerage. He left a son and three daughters, his son succeeding as second baron, while his eldest daughter married in 1803 Thomas, 16th Earl of Suffolk. His youngest daughter married Prince Bariantinsky, of the Russian Empire. John, 2nd Lord Sherborne, born 1779, married the only daughter and heiress of Lord Stawel, whilst his son James, 3rd Baron, married his cousin Elizabeth, only daughter of Thomas, Earl of Suffolk and Berkshire. He died in 1883, and was succeeded by Edward



JOHN, SECOND LORD SHERBORNE, 1857

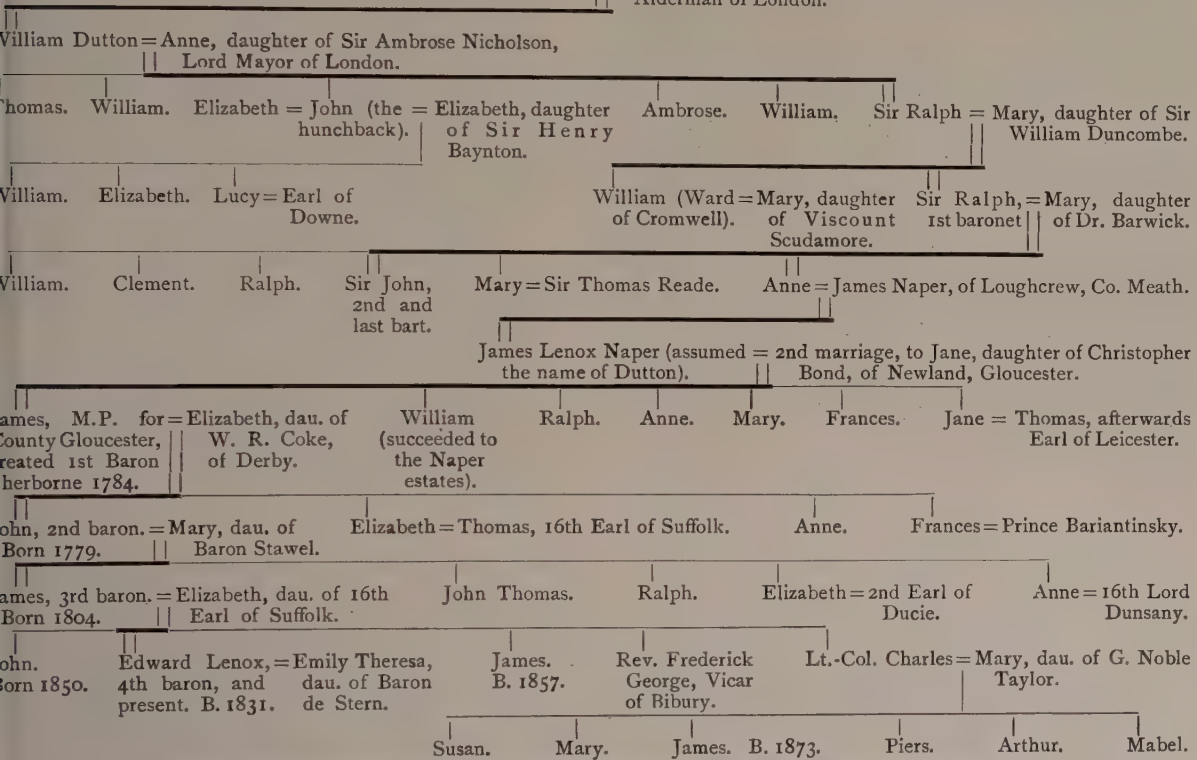
Sherborne House

lenox Dutton, now 4th Baron Sherborne. Thus the family has descended from the Conquest, though how long prior to this they were people of position I am unable to say. Of their charming home, through which I shall wander in a subsequent issue, I will give illustrations of such treasures contained there as may prove of interest. The gardens and grounds are quite beautiful and perfectly kept up. Below the house and grounds runs the trout stream, from which

the village takes its name—Sher-borne—the “Clear Stream,” the crystal clearness of which does not belie its name. This peaceful old place, tucked miles away from railway or main traffic, where there is neither noise nor bustle, or the smoke of hideous factories to begrime it, has remained just as it is for many a long year. It is essentially a place for quiet and repose that appeals to the lover of nature and all that is beautiful in country life.

GREAT-GREAT-GRANDSON OF SIR PIER'S DUTTON.

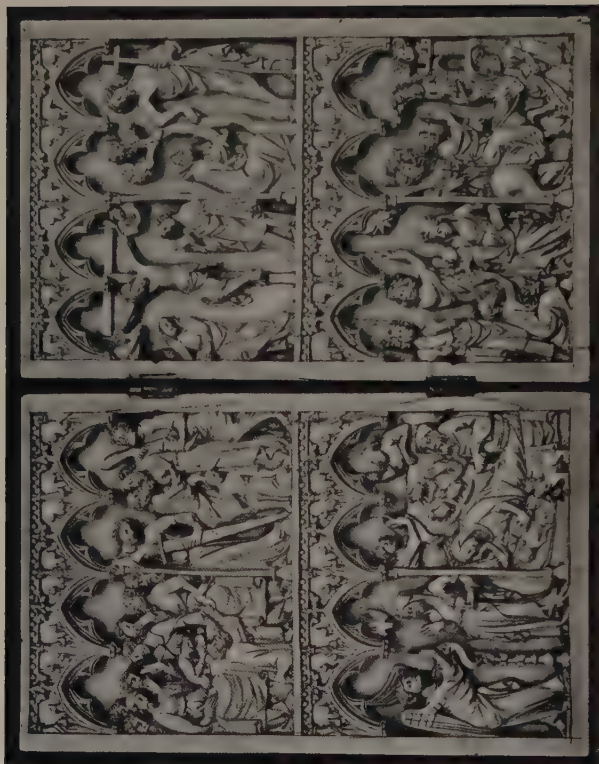
Thomas Dutton, the purchaser of Sherborne, 1551 = married 2ndly Anne Kirton, daughter of Stephen Kirton, Alderman of London.



SOUTH-WEST VIEW OF THE OLD SHERBORNE HOUSE AS RE-BUILT BY JOHN DUTTON BEFORE 1657



NO. X.—RIGHT LEAF OF RHENISH DIPTYCH
14TH CENTURY



NO. XVII.—FRENCH DIPTYCH OF 14TH CENTURY WORKMANSHIP



Miscellaneous

The Mediæval Ivories in the Liverpool Museum Part II. By Philip Nelson, M.D.

No. ix. gives a fine example of a statuette of the Virgin and Child, and is a well-executed figure of English workmanship of the thirteenth century. This ivory, which is worked with admirable simplicity, shows a deep, devotional character, and has come down to us in excellent preservation. The stool upon which the figure is seated still shows traces of the original decoration, as also does the robe, which in places is coloured red. This ivory is 6 in. high.

The right leaf of a diptych, shown in No. x., appears to be Rhenish work of the early fourteenth century. The leaf is divided into two sections, each bearing a simple Gothic canopy; and represents beneath, Christ bearing the cross, accompanied by the two Marys, together with a man bearing a hammer, whilst above the Deposition, the figures of the Virgin, St. John

and St. Joseph being grouped around. This measures 8 in. by 4 in. Upon the back of this ivory is scratched DÑS WILLMS LIDIAT. This name doubtless refers to the original owner, who would be a member of a Lancashire family of that name, residing at Lydiate Hall, near Liverpool, as there was a William de Lydiate alive in 1255.

The cover of the casket shown in No. xi. gives us a very good representation of a mediæval tournament. In the middle portion we see two knights, armed with spear and shield, attacking on horseback, while in trees on either side are the heralds sounding the charge, the Queen and her attendants viewing the contest from a raised dais. To the right of this scene is represented the siege of the castle of love. Below are two knights storming the citadel under showers of



No. XIII.—FRENCH DIPTYCH, 14TH CENTURY

roses, whilst on the ground another knight is engaged in loading a balista with flowers; on the battlements above we find a knight on his knees before two fair dames. On the other side, a very similar picture to that on the mirror-case described later is presented to us. Here we have the castle of love, with three groups of lovers, whilst beneath the bridge is a boatman in a boat. It measures $8\frac{1}{2}$ in. by $4\frac{5}{8}$ in. A somewhat similar example is to be seen at Boulogne-sur-Mer.

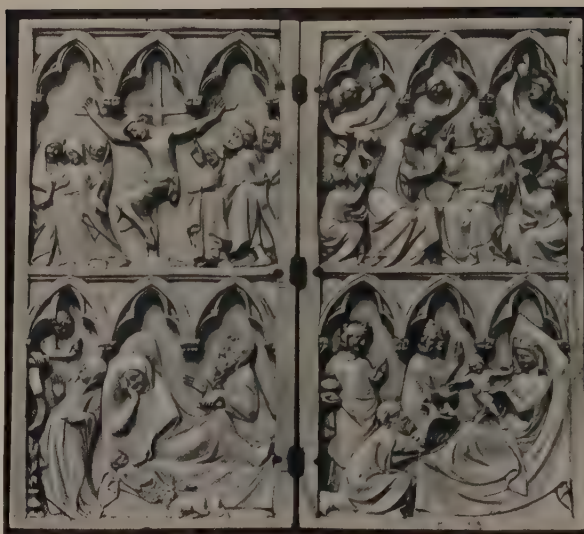
No. xii. gives us a French diptych of the fourteenth century; each leaf consists of two sections, above which are triple Gothic arches. It gives us various scenes from the life of Christ, commencing in the left lower corner:—

(1) The Annunciation and Nativity; (2) The Adoration; (3) The Crucifixion; and (4) The Enthronement. Ludovicus is scratched upon the back of this ivory, each leaf of which measures 7 in. by $3\frac{7}{8}$ in.

The next illustration, No. xiii., represents a diptych of the same period and origin as the one previously described. Each leaf is divided into two compartments, and gives us scenes from the life of Christ, the story commencing in the upper portion of the right leaf:—

(1) The Nativity and Angelic message; (2) The Crucifixion and Burial; (3) The Enthronement; (4) The Death of the Virgin. Each leaf measures 5 in. by $3\frac{1}{2}$ in.

A charming example of a diptych of French work of



No. XII.—FRENCH DIPTYCH, 14TH CENTURY

ornamentation. Each leaf measures $3\frac{1}{2}$ in. by $2\frac{1}{8}$ in.

No. xv. gives us an excellent example of a mirror-case of French workmanship of the fourteenth century.

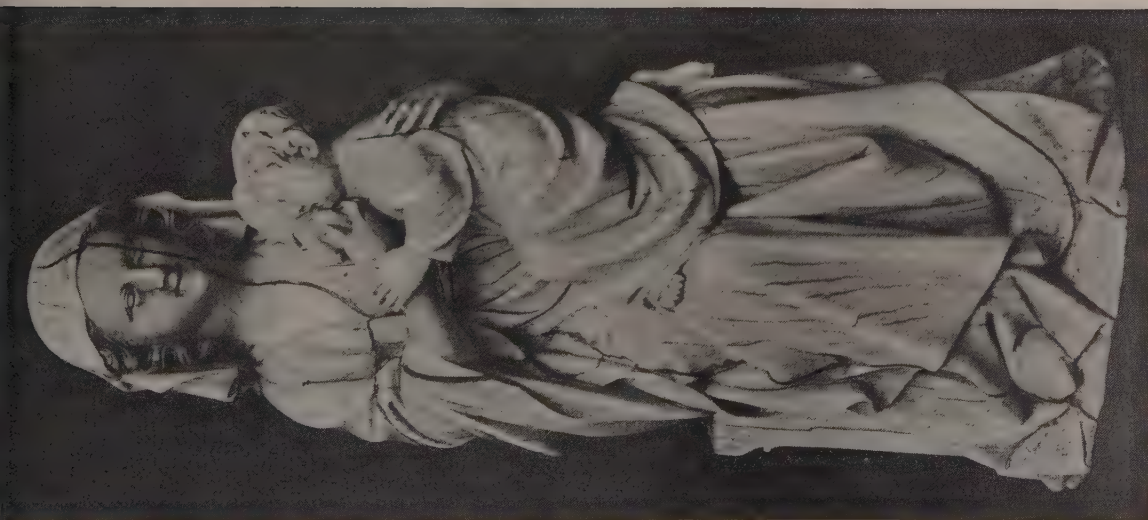


No. XVI.—LEFT LEAF OF A FRENCH DIPTYCH 14TH CENTURY

the fourteenth century is depicted in No. xiv., the left leaf of which shows a standing figure of the Blessed Virgin bearing on her left arm the Saviour, whilst in her right hand is the remains of possibly a floral emblem; an angel stands on each side holding a taper. The right leaf represents the Crucifixion, with the figures of the Virgin and St. John. Above each leaf is a triple canopy of arches. This still shows traces of gilded and painted

This admirable carving shows a castle, in front of which is a bridge upon which are eight knights riding fully armed. One of the party is standing erect upon his saddle whilst he assists a fair damsel to descend from a window in the keep. Another lady is represented borne in her lover's arms, whilst from an adjacent turret two others are looking out. Of the knights five wear chain-mail and surcoats, whilst the others are armed with the closed bassinet. Beneath the bridge, in a boat, are two lovers with an oarsman and musician. Around the circular margin are engraved four grotesque animals. This ivory is 5 in. in diameter.

The next specimen, No. xvi., is the left leaf of a diptych of the same period and provenance as the



NO. IX.—THE VIRGIN AND CHILD, ENGLISH
13TH CENTURY



NO. XVIII.—DECAPITATED BODY OF ST. JOHN THE BAPTIST
RENAISSANCE PERIOD



NO. XIV.—DIPTYCH OF FRENCH WORKMANSHIP
14TH CENTURY

preceding. It is divided into three portions, the upper of which displays the entrance into Jerusalem, Zacchæus being perched in a tree, the middle portion the Agony and Betrayal, whilst beneath are the Crucifixion, Deposition, and Burial of our Lord. All are beneath crocketed Gothic canopies, the arches being trefoiled. It measures 8 in. by 5 in.

The diptych shown in No. xvii. is also of the same period as the preceding, and portrays eight scenes from the life of Christ. Commencing in the left lower corner, the following incidents are depicted:—(1) The Annunciation; (2) The Birth and Angelic Visitants; (3) The Adoration of the Three Wise Men; (4) The entry into Jerusalem; (5) The Last Supper; (6) The Betrayal; St. Peter with the Sword; (7) The Crucifixion; and (8) The Touch Me Not. Above each section are two



NO. XV.—FRENCH MIRROR-CASE 14TH CENTURY

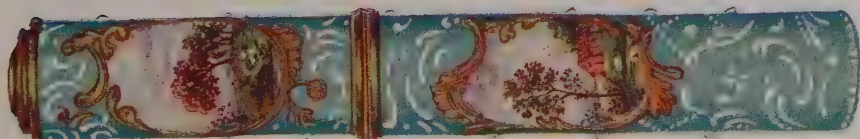
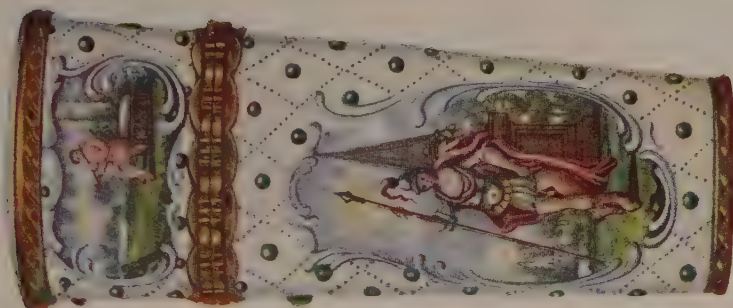
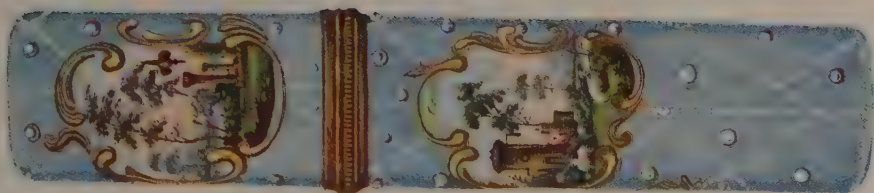
Gothic arches supported upon a slender column. Each leaf measures $7\frac{1}{2}$ in. by $4\frac{3}{4}$ in.

The last example to be described is a masterpiece of the Renaissance period, and represents the body of St. John the Baptist immediately after his execution. The workmanship of this carving is of the highest order, and is of the School of Michael Angelo, though not from his hand, since we know that this master never worked in ivory. The figure is shown in the moment of death, the

muscles standing out in a state of spasm, whilst from the neck wells his life's blood. This ivory, shown on No. xviii., measures $8\frac{3}{4}$ in. in length.

In conclusion I would desire to express my indebtedness to the Director of the Liverpool Municipal Museum, Dr. Forbes, for his kind permission to obtain the accompanying illustrations.





BATTERSEA ENAMELS IN THE JAMES WARD USHER COLLECTION
FROM A WATER-COLOUR DRAWING BY MR. J. WARD USHER



Old Lacquer

By

Egan Mew

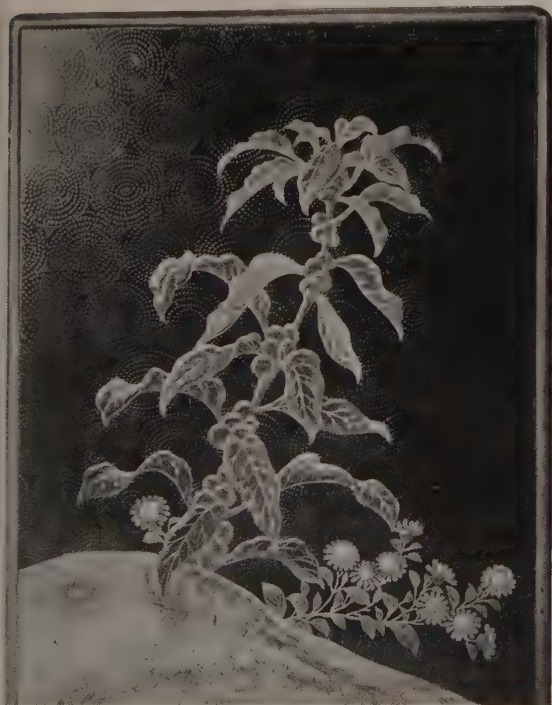
Some Japanese

Examples (No. IV.)

A COVER OF BOX IN BRILLIANT GOLD LACQUER RAISED
AND POLISHED BY KOMA KYNHAKU

WHATEVER changes may befall the art and craft of collecting, such examples of the perfection of Japanese lacquers as are here given will, I think, always hold a high place in the affections of all lovers of the beautiful. The day is passed when European

critics insisted on judging Japanese art by their Western standard. Time has brought the Japanese many a splendid revenge, but in no department of life have these gifted people become so wholly understood and appreciated as in the lacquer work of generations of



No. I.

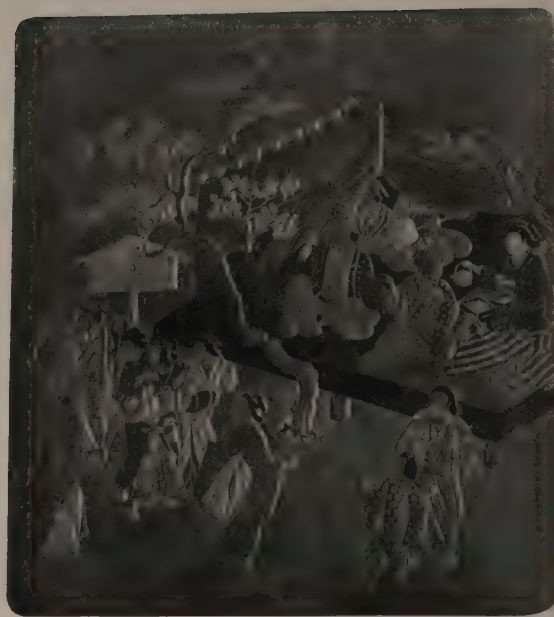
THE FIRST IS THE WORK OF RITSUO, IN A MORE DELICATE MANNER THAN USUAL; THE SECOND IS FROM THE BRUSH OF KAYIKAWA I., SHOWING THE WOOD BENEATH THE FINE LACQUER DESIGN



No. II.



No. IIIa.—A DESIGN BY MAZANANE



No. IIIb.—A LIVELY RENDERING OF A CHERRY
GARDEN PARTY BY SHUNSHO



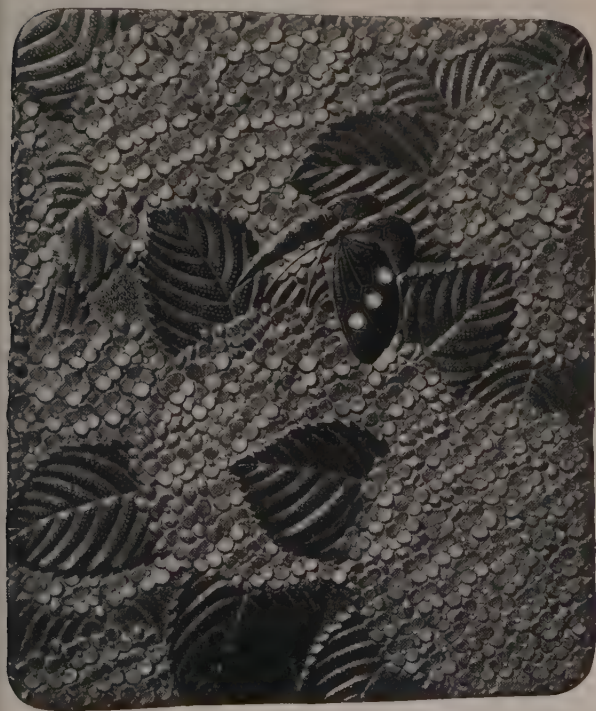
No. IV.—COVER OF A BOX ON STAND WITH DESIGN BY KORIN
CARRIED OUT BY KOMA

Old Lacquer



NO. V.—A BOLD DESIGN BY KAKOSAI I., SHOWING
HAWK AND SPARROWS

their artists. Last year at Shepherd's Bush many cases were filled with examples dating from the ninth century, such as the case for Sutra. belonging to Count Mitouaki Tanaka, or from the twelfth century, such as the splendid saddle lent by the Marquis



NO. VI.—WRITING-BOX BY SEIJI OR TADAJI, THE
LAST PUPIL OF RITSUI

Morishige Hosokawa, or the saddle and stirrups (A.D. 1656) lent by the Marquis Toshinari Maida, or the fine seventeenth-century bookcase belonging to the Marquis Mochiaki Hachiouga. These and a thousand other specimens of exquisite work in a medium little known to the ordinary visitor to the exhibition must have done much to stimulate



NO. VII.—BRILLIANTLY LACQUERED NEST OF WRITING-
BOXES OF THE EARLY NINETEENTH CENTURY

the general interest in antique Japanese productions, and to teach our Western dulness and pride that our place is a somewhat humble one in the republic of the arts.

Although most of those designs which the Japanese artists, and especially lacquerers, borrowed from China were altered considerably beneath their hand, some of the divine objects, such as the Kylin, have remained much the same in the art of both gifted nations. As a decoration to the title here is shown a Kylin which might well have come directly from China. But it is from the hand of Koma I., and shows in raised and polished gold an animal that appears to combine the characteristics of several



No. VIIIa.



No. VIIIb.

THE EXAMPLE WITH THE DESIGN OF TREE TRUNK IS BY KORIN; THE HANGING-BASKET IS FROM ANOTHER HAND OF ABOUT THE SAME PERIOD



No. IX.—A BOX DECORATED WITH THE BACK VIEW OF THE FIGURE OF A DANCING GIRL IN THE SYMBOLIC FORM OF A BUTTERFLY



No. X.—AN ELABORATE DESIGN IN GOLD AND BLACK LACQUER, ON WHICH IS SET A LANTERN IN GOLD AND MOTHER-OF-PEARL, BY KORIN



NO. XI.—AN EXAMPLE OF WRITING-BOX COVER BY KAJIKAWA III.



NO. XII.—INTERIOR AND EXTERIOR OF BOX BY KOMA



NO. XIII.—TWO PANELS OF A SCREEN FORMERLY THE PROPERTY OF THE
DAIMIO PRINCE ARIMA. THE DESIGN BY HOGEN; THE CARVED IVORY BY
YASUHARA; THE LACQUER BY MORIKAWA



NO. XIV.—TWO FURTHER PANELS OF THE SAME SCREEN. THEY ARE
SIGNED WITH THE NAMES OF THE ARTISTS, AND WERE PRODUCED EARLY
IN THE NINETEENTH CENTURY



No. XVa.



No. XVb.

No. XVa, and b.—WRITING TABLE AND BOXES BY KOMA I., IN HIS KORIN MANNER OF THE SEVENTEENTH CENTURY THE DECORATION IS IN BLACK LACQUER, LEAD, PEARL, AND GOLD

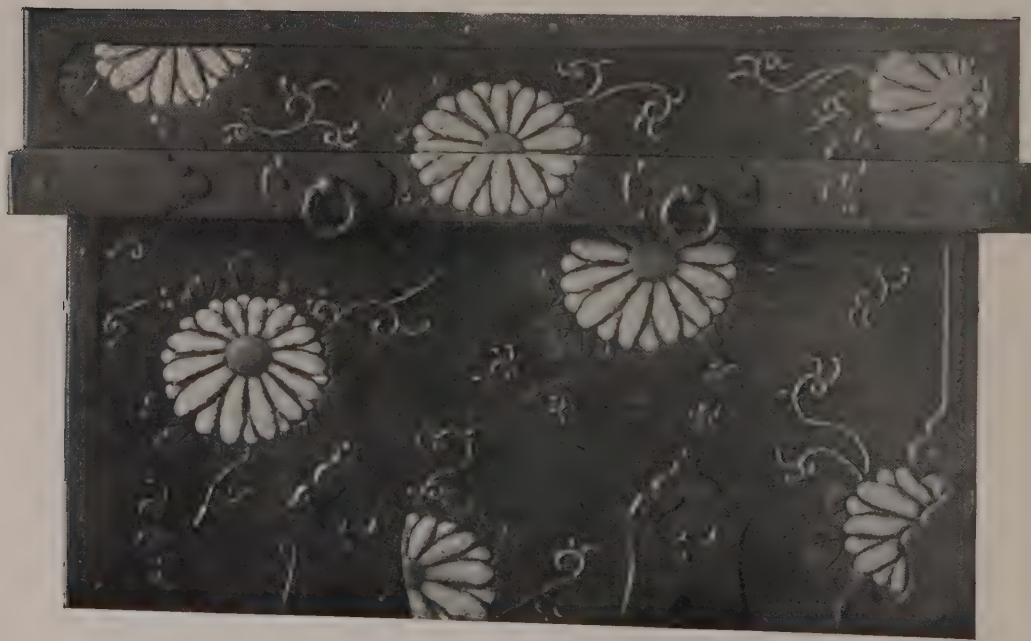
beasts complicated by trailing clouds of glory and flames of divine fire. This decorative animal may seem somewhat unkindly to the Western eye, but to the Oriental he is a welcome and highly appreciated visitor. He will be found freely represented in all the applied arts of Japan, and he has a decorative position upon many sacred altars as well as on many utilitarian pieces. Of the two writing-boxes which follow, the first is a work of Ritsuo, with an elaborate background of golden circles, formed, as it were, of pin points, reminding one of the work of some Indian or Persian craftsman. The second is a beautiful and intimate design by Kayikawa I. On the lacquered grain of the wood is shown a corner of a garden elaborately depicted in various shades of gold; the decoration of the fence, the nice adjustment of the gate, the detail of the foreground, all help to make a complete and delightful picture. The box by Mazanane which follows gives a design based on an artful flower arrangement in a bronze dish, such

as the Japanese love, and such as has now taken a definite place in European art. The gaiety and movement of the piece by Shunsho—apart from its technical perfection—assure it warm praise from all artists, while marking the vast differences from Korin's design on the next example—a box on six finely proportioned legs, with a representation on the cover of a horse and rider of remarkable *verve*.

Nos. v. and vi. are fine examples of styles fairly well known in Europe, while the early nineteenth century work of No. vii. shows the latest and, from some points of view, the most sophisticated development of lacquer. Two delicate pieces follow, examples whose beauties appear as one examines them more closely and holds them in one's hands. The dancing girl as butterfly, the symbol of eternity, is a frequent *motif* with Japanese artists. Its very difficulties make it welcome to the worker in lacquer, who is ready to undertake any design in his somewhat obdurate medium, for the greater the task to



No. XVI.—THE TOKAIDO ROAD, MARKED WITH THE SEAL OF ISSHIN



No. XVII.—LARGE BOX DECORATED BY KENZAN



NO. XVIII.—THE FIRST IS THE INTERIOR OF A BOX BY KO-AMI NAGATAKA ; THE SECOND BY KOMA KYUKAKU
AT THE AGE OF SEVENTY-FIVE YEARS



NO. XIX.—INTERIOR OF THE BOX, WITH KYLIN, SHOWN IN THE TITLE WHICH APPEARS AT
THE HEAD OF THIS ARTICLE

him the greater the victory. Nos. x. and xi. are intensely successful in their suggestion of unlimited depth in the backgrounds, an artistic accomplishment by which you shall know the masters in this craft.

The four panels of a large screen of early nineteenth century workmanship (Nos. xiii. and xiv.) are designed by Hoyen, inlaid with carved ivory by Yasuhara, and finely lacquered by Morikawa. This is the type of screen made in the period for various great houses. The present example once belonged to the Daimio Prince Arima, and is now in the collection of Mr. Arthur



NO. XX.—AN EXAMPLE OF THE HIGHLY PRIZED KAMAKURA LACQUER SHOWING—ON CLOSE INSPECTION—LARGE AND SMALL KYLINS IN A DECORATIVE BACKGROUND

Kay, F.S.A., as are also the other charming specimens of Japanese lacquer shown in this article.

No. xv. gives a good specimen of Koma I.'s work in the style of Korin, and the next example makes an admirable contrast in lacquer. It depicts the Tokaido road, and is sealed by Isshin, who is here as meticulous as Koma in the foregoing picture is broad.

No. xix. shows the interior of the elaborate box, of which the Kylin in the title is the cover. The work is carried out with infinite skill in a manner that is justly popular with collectors. The next piece is of the



NO. XXI.—THE MEYASHIMA A KAMAKURA CARVED LACQUER TRAY SIGNED BY BAIGETSU EARLY EIGHTEENTH CENTURY

Old Lacquer

highly prized and long appreciated Kamakura lacquer, a style of carved work beloved of the Chinese for ages past, and now generally sought. A slightly different method of carved work is next shown. This Kamakura lacquer is of the eighteenth century, and possesses a charm better seen in the piece itself than in the photograph.

The last two specimens treat of those ideal and naturalistic birds which are among the most general in Japanese decorative work. These divine *ho-ho* birds are of the seventeenth century, from the gifted hand of Zonsei I., worked in black and yellow lacquer on a red ground. It is a rare and



NO. XXII.—A RED LACQUER BOX BY ZONSEI I. DECORATED WITH "HO-HO" BIRDS IN BLACK AND YELLOW A RARE AND BEAUTIFUL EXAMPLE OF SEVENTEENTH-CENTURY WORK

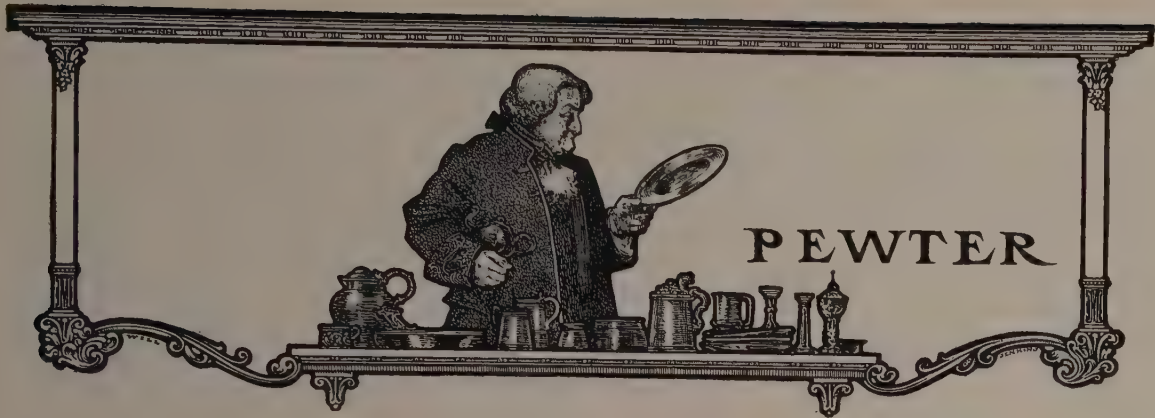
magnificent piece, instinct with the spirit of beauty and mysticism of the East. The severe treatment of the peacock which follows, by one of the Komas, is more in the style of Western heraldry, and reminds one a little of the Manners crest, robbed of its cap of maintenance. But the Oriental work is more brilliant than anything we can produce, more perfect and complete and skilful than our craftsmen would know how to attempt, even if the atmosphere and other conditions would permit England to use the lacquers which have so long been a glory of that other Island Empire to whom we owe so many artistic delights.



NO. XXIII.—CIRCULAR WRITING-BOX OF BLACK LACQUER AND GOLD PEACOCK, THE TAIL INLAID WITH SHELL IT IS SIGNED BY KOMA



A GROUP OF OLD PEWTER



Notes on My Old Pewter

By Walter Churcher

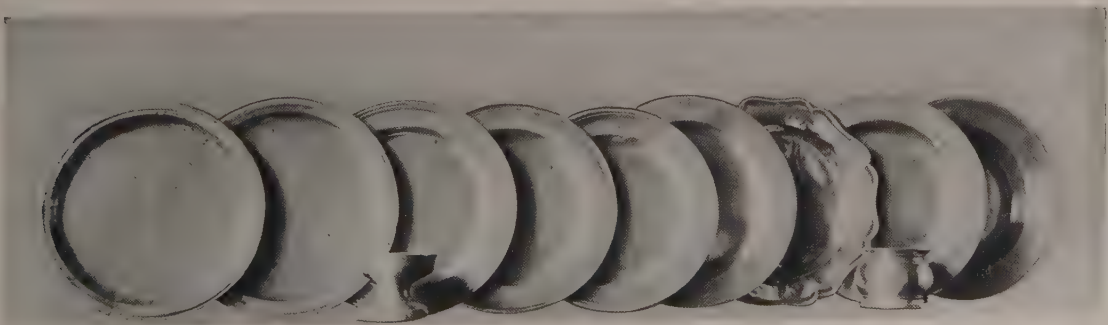
THE latter-day collector of old pewter-ware who commenced his quest during the last decade may not have been vouchsafed the opportunity of purchasing many of his specimens at so much a pound by weight, as were some of his predecessors; but he experienced the inestimable advantage of finding at his disposal sources of information on his subject not previously available. The collection of old pewter was not seriously taken up until some twenty years ago. Family garnishes of old plates and dishes, the pride of old housekeepers, were preserved on the dressers of old country houses; and many were the strange methods, destructive of makers' marks, used in the cleaning of them. But in many cases the old chargers, bowls and platters, which had been superseded by earthenware and china, were relegated to the lumber-room, or even to the fowl-house or kennel, ultimately meeting their fate in the melting-pot of the tin-worker or the pewterer, the former recognising in old plates excellent material for solder, while with the latter the recasting of pewter was a regular trade. Indeed many of the items I shall refer to were rescued from the weekly consignments of old metal received for re-melting.

At that time one found here and there an artist or architect who, appreciating the beauty of the subdued grey metal, requisitioned pieces for studio properties or decoration, but few regarded it as a subject for

systematic study and acquisition, and even early collectors had as vague ideas of values, dates and marks as the owners or dealers from whom they purchased them.

The subject was, to borrow Miss Miggs' imagery, "weiled in obscurity," for the illuminating works of Welch, Massé and the late Ingleby Wood were not yet available, while the Pewter Exhibitions at Clifford's Inn and Glasgow had not disclosed the enormous variety of articles produced in the metal.

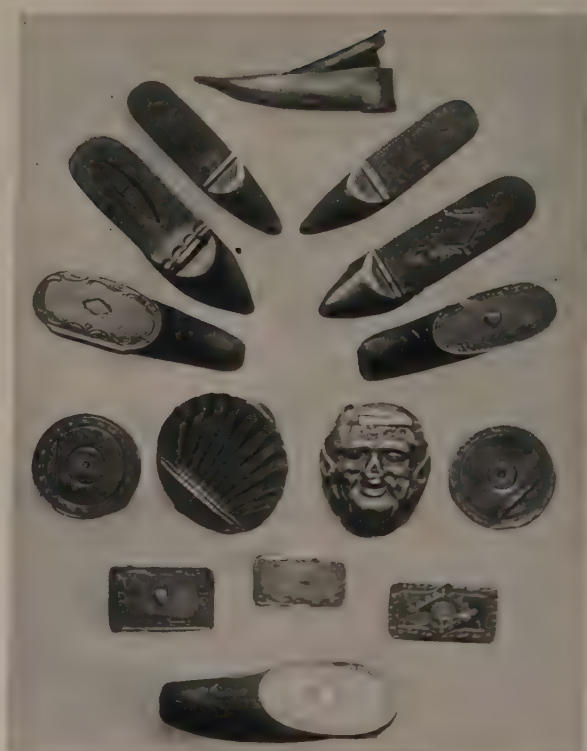
When the owner of the collection under review set out, over twenty years ago, in association with a colleague, in quest of a complete service of table pewter each, with a view to giving dinners entirely served on the old metal, so little interest was taken in the matter by dealers, that enquiries elicited the reply that they had no demand for pewter, and most of the early purchases were made as a result of advertisements, which brought down a perfect avalanche of plates and dishes. Many of these were not of sufficiently good surface for the purpose they were required for, but in some three years some three hundred excellent plates and fifty dishes were obtained at prices which at the present time would satisfy the most exacting bargain hunter. Among the plates were many early specimens now promoted from the dresser to the cabinet. A few of these are shown in illustration No. i., the four on the left being by prominent seventeenth-century makers, such as



NO. I.—TYPES OF PLATES



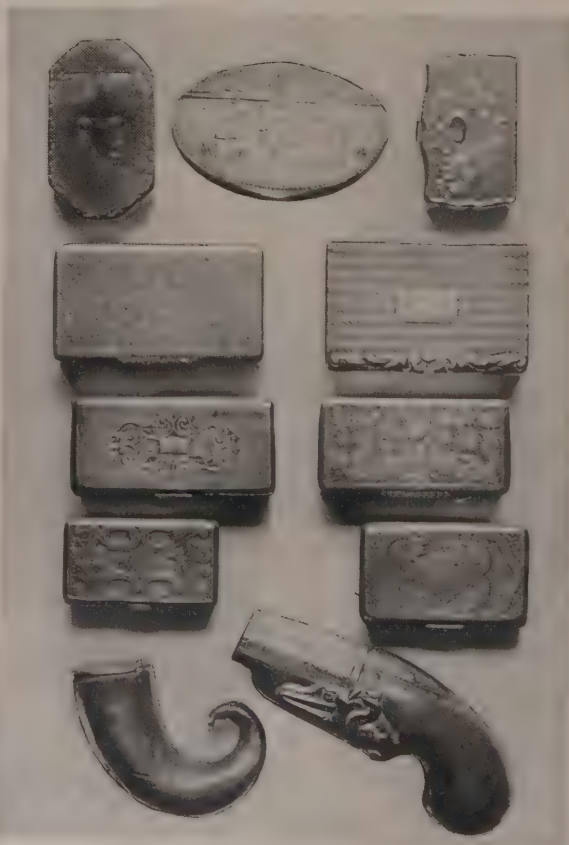
No. II.—PEWTER SNUFF-BOXES



No. III.—SHOE SNUFF-BOXES AND VINAIGRETTES

Nicholas Kelk, John Hicks and John Cave, and by reason of their being carefully preserved and tended in a Sussex mansion for generations, are in perfect condition. In this connection it may be recollected that it was the practice in many old Welsh families to place the pewter plates and dishes on the dresser with their backs outward, the cleaning of which resulted in many interesting marks being obliterated, a series of small plates purchased by the writer in North Wales for use as cheese plates, having the faces dull, and the marks of the maker, S. Duncumb, on the backs, almost worn away by scouring.

With the acquisition of sufficient plates and



No. IV.—PEWTER SNUFF-BOXES

dishes, the projected dinners became possible.

Soup-tureens, soup-plates, ladles, deep dishes for vegetables, pies, and to act as voiders for the skins of potatoes in jackets—which are a feature of these feasts—salts, pepper-casters, candle and taper sticks, wine-cups, tankards, decanter-coasters, and the appropriate pewter-handled scimitar-bladed knives and three-pronged forks, followed in rapid succession, and a series of pewter dinners initiated, which are still periodically enjoyed by an intimate circle of artists, actors, and collectors.

The soup course was abandoned early in the history of the dinners,



MADemoisELLE DE BETHISY AND HER BROTHER
1707—1767 1709—1781
BY A. G. BELLE

Notes on My Old Pewter



NO. V.—SCOTCH PEWTER MOUNTED SNUFF-MULLS BY DURIE

as its association with pewter plates was not quite successful, and the tureens, ladles, and the interesting soup-plates from Staple Inn were henceforth relegated to the cabinets. These soup-plates, which bear the dated touch of John Redshaw, 1733, are of unusual shape, and bear the name of the Inn and its wool-sack crest. They were acquired some fifteen years ago, about the time the Inn was purchased and restored through the generous and timely action of the Prudential Assurance Company. On the occasion of a *conversazione* a few years since, these plates, with

dishes and other plates purchased with them, were temporarily restored to the old carving buffet which still exists in the hall of the Inn.

The ultimate departure of one of the joint collectors for America, with a half share of the spoil, necessitated further acquisitions, and incidentally led to an extension of the quest to articles other than table pewter. Perhaps one of the most interesting of these additions is a series of nearly a hundred pewter snuff-boxes, dainty little pieces, admirably designed and almost invariably well made in good metal. They mainly



NO. VI.—FROM CHURCH AND KIRK



No. VII.—ENGLISH BALUSTER-SHAPED MEASURES, 1740-1826

date from the first half of the nineteenth century, although a few are much earlier, and their form and decoration largely follow that of contemporary silver boxes, and from the illustrations shown it will be seen that the devices include sporting, classical, and topographical subjects, while the conventional ornament with which some specimens are decorated will compare favourably with that of many more ambitious latter-day productions. Certain of the boxes take the form of horses' heads or pistols, and are of a weight suited to the pockets of a Wardle or a Squire Western. Specimens are scarce, and are now only acquired with difficulty. Although they must have been commonly used at one time, few seem to have survived, and one of the best of those illustrated was found on a bar counter to which it was nailed, in order to discourage any applications for its loan on the part of customers.

In another illustration (No. v.) will be found

varying patterns of Durie's Scotch snuff-mulls, in which the pewter mounts and lids are fitted to hoofs and horns with great skill. The Durie manufactory has never been located; but the late Mr. Ingleby Wood was of opinion he was an Edinburgh maker.

Turning from these small items to more important pieces, some of the ecclesiastical pewter, such as flagons, lavers, and patens, will be found illustrated (No. vi.). Perhaps one of the most interesting items in this group is the little paten on the left, which bears one of the earliest marks on the first of the surviving touch-plates at Pewterers' Hall, is of date *circa* 1663, and was found among debris of the fire

of London during excavations in the City. It bears distinct traces of fire on the back; but the front escaped damage. Before its age was ascertained from the touch-plate, it was used as a butter-dish. The pair of Scotch lavers at the back of the



No. VIII.—TANKARD AND TAPER-STICKS



NO. IX.—SET OF CUPS WITH RACK

group are fine specimens, and are some fifty years older than that with a lip, between them, which is by W. Hunter, of Edinburgh, and of date 1750.

Of tavern measures, notwithstanding some transfers to museums, a goodly store remains. The tappit-hen type, without which no ambitious pewter collection is deemed complete, is represented by crested and uncrested specimens in various sizes, acquired long ago. The collector who buys these fine measures nowadays must have a care, or he may acquire expensive experience with them, as the high price they now bring leaves a good margin of profit for the faker. The tyro must also resist the blandishments of the dealer who offers Normandy jugs with acorn thumb-pieces as tappit-hens. For the pewter collector of 'modest means there are few more fascinating subjects for consideration than the old tavern measures which, with and without lids, are still to be obtained at moderate prices. Perhaps among those sets most difficult of acquisition, in good condition, are the late eighteenth century flat-lid baluster measures, which are here illustrated (No. vii.) in conjunction with an old leather jack, from which the shape was doubtless evolved. On rare occasions earlier specimens are met with, such as the pint measure shown next to the black jack in our illustration, and which bears the dated maker's mark — W. D. 1670, in a diamond, and the crowned "C" of Charles II. This and its half-pint companion are good and well-preserved pieces, but, of course, not comparable to the Buckmaster Henry VIII. specimen.

In seeking eighteenth-century examples, the smaller sizes, save the miniature half-gill, may be

found without much difficulty, but the huge gallon measure, weighing 9 lbs., is a rare piece. The writer has only met with five specimens in twenty years. In his quest, however, the collector will find the beginnings of other sets in many graceful patterns, and might do worse than specialize in such old-time tavern accessories, a comprehensive collection of which would be of the greatest interest, and ultimate value.

Apart from the church pieces previously referred to, the collection includes various lidded tankards, one of which, of the George I. period, is shown (No. viii.) in conjunction with some small taper-sticks, a graceful twisted stem punch ladle with oval bowl, and one of a pair of domestic candlesticks of unusual size. Among the various cups is a set of twelve, which, with their rack, are shown (No. ix.). Although such cups are frequently described as chalices, they are domestic items of the early nineteenth century, and with the owners' initials on them were often given as children's presents in the old days. Many, inscribed WATERLOO, were sold as mementoes of the battle.

Of the many bleeding bowls, candlesticks, spoons, inkstands, salts, and other items in the cabinets, it is unnecessary to speak. One may envy the possessors of the De Navarro Stuart tankards, and church plate; of the Murray spoons; and of the fine general Buckmaster Collection*; but the satisfaction gained in garnering the present collection has been emphasized by the knowledge that it has, as regards its domestic section, afforded the means for serving a succession of joyous repasts, and enabled its owner to see his friends enjoy both the useful and æsthetic side of his modest possessions.



NO. X.—BARREL-SHAPED BEER JUG

Pictures

Mrs. Cornelys and Carlisle House

By H. Selfe Bennett

THE visitor to the Victoria and Albert Museum will find the coloured drawing from which the accompanying illustration is taken in room No. 88, where it is placed amongst the pastels. In its modest position below the line it may be said to resemble a violet among sunflowers, for the strong colour of these portraits contrasts unfavourably, to our thinking at least, with the refined tinting and draughtsmanship of *The Interior of Carlisle House, Soho Square*, by John Raphael Smith (*Nat.* 1752, *Ob.* 1812), best known as the celebrated engraver of the work of

other artists. In this picture the carmine tints are so slight and so exactly suited to the delicacy of the drawing that one instinctively feels how the "little more" might be too much, whilst the "little less" would be "worlds away." Such an opinion, however, should be taken as merely an expression of personal taste, for it is by no means intended to convey any reflection upon the beautiful engraving of the same subject in mezzo by T. Hamilton Crawford, printed in colours and published by Messrs. Leggatt Brothers, of Cheapside and St. James's Street. In



THE INTERIOR OF CARLISLE HOUSE, SOHO SQUARE

FROM THE DRAWING BY JOHN RAPHAEL SMITH

Mrs. Cornelys and Carlisle House

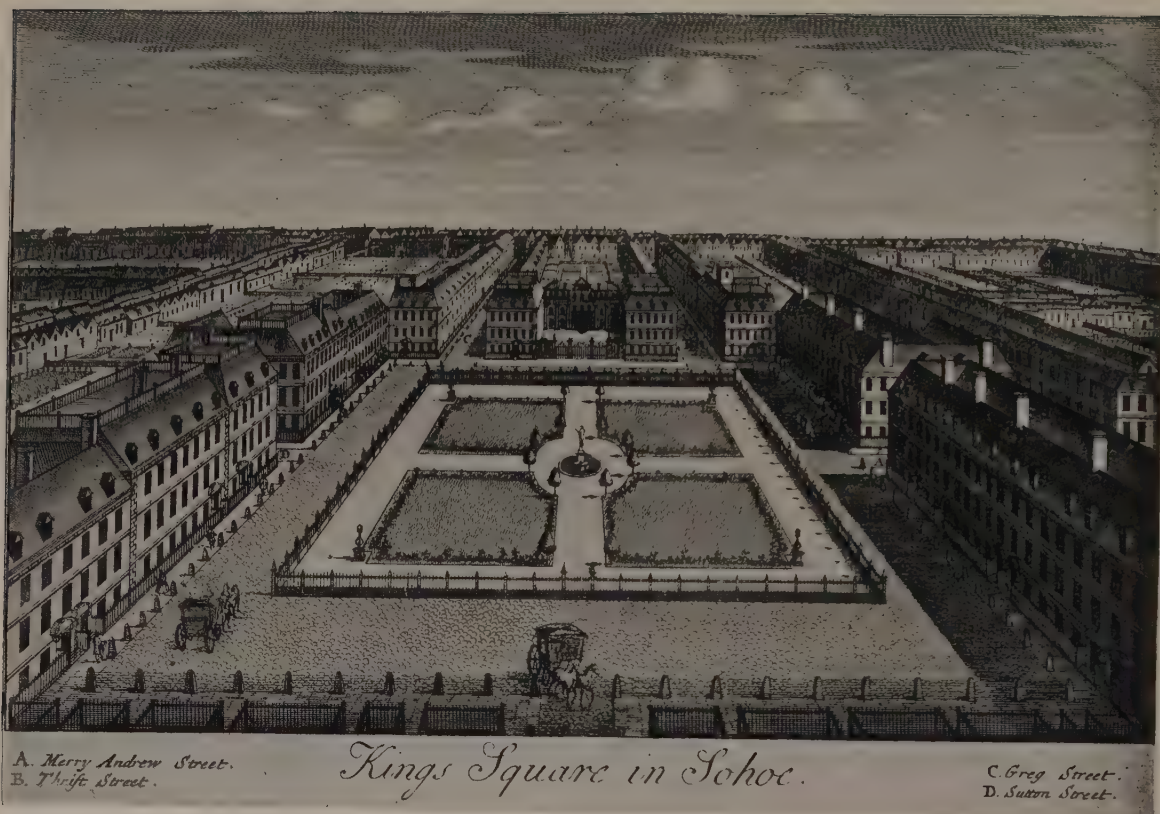
that successful reproduction the effect of the medium employed is to impart a warmth and depth which is wanting in the drawing at South Kensington. This drawing, which possesses such indescribable grace and charm, depicts two belles of the period (Harriet Montague and Maria Townley) "in their habits as they lived," in costumes which surely put to shame the fashionable dress of the present day; the gentleman standing (to the right) is the artist himself, who frequented such resorts, and is credited with having persistently conjoined pleasure with profit in an unusually successful manner. The figures in the distance are supposed to represent Dr. Johnson addressing Lucy Haswell. Mrs. Frankau, describing the picture in her work on J. R. Smith, places a judicious ? before the name of the "Great Cham of Literature," and the index to Boswell's *Johnson* gives no reference to Carlisle House or to Lucy Haswell. There seems, however, no inherent improbability in such presence, for Mrs. Piozzi tells us that Johnson was an advocate of social amusements and approved of dancing as tending to counteract the moral dangers of ennui and solitude. It must, moreover, be admitted that although there is no actual mention of Carlisle House by Johnson's biographer, we read of visits to other places of similar entertainment, such as the Pantheon, the Ranelagh, and Vauxhall Gardens.

Theresa Cornelys, who, in the second half of the fascinating eighteenth century, "provided for people of quality and fashion a series of balls, concerts, and masquerades unparalleled in the annals of London life," was born at Venice in 1723. She sang in opera and oratorio (under the names of Trenti and Pampesti) in Germany and Italy. Casanova "of unsavoury memory" speaks of her, and Burney in his *History of Music* tells us "she had such a masculine and violent manner of singing that few female symptoms were perceptible." She settled in London, where for many years she "entertained the votaries of fashion of both sexes." For this purpose she purchased Carlisle House, which had been built by Chas. Howard, 3rd Earl of Carlisle, between 1686 and 1690, on the east side of Soho Square, at the corner of Sutton Street. This building was pulled down in 1788 (*Dictionary of National Biography* (1887), art. "Cornelys"); another authority says "the beginning of the present century—1803 or 1804" (Wheatley, *London Past and Present*, 1891). It is agreed, however, that its former site is at present occupied by S. Patrick's Roman Catholic Chapel, which extends along the south side of Sutton Street from Soho Square. The entrance for carriages and sedan chairs was in what is now the cooperage yard of Messrs. Crosse & Blackwell.

It was in the year 1760 that Mrs. Cornelys purchased Carlisle House and first made her appearance there as a manager of public assemblies. The third and fourth meetings of "The Society," as the ladies and gentlemen who subscribed to the balls called themselves, are noticed in the *Public Advertiser* for December, 1760, and January, 1761. In February, 1764, Mrs. Cornelys first "added to the inducement of a Ball a Grand Concert of Vocal and Instrumental Music." Horace Walpole, writing to George Montagu at the end of this year, says that "Almack's room (opened February, 1765), which is to be ninety feet long, proposes to swallow up both those of Mrs. Cornelys' as easily as Moses' rod gobbled up those of the magicians." During 1768-9, the most flourishing period of Carlisle House, royalty was included in the assemblies, and the "Society" nights were so well attended that a new range of rooms was opened and a new door made in Soho Square. At a masked ball given there in February, 1770, the Duke of Gloucester and half the peerage were present, when Miss Monckton, afterwards known as "Old Lady Cork," appeared as an Indian Sultana, wearing £30,000 worth of jewels. In 1771 the proprietors of the "Italian Opera" considered Mrs. Cornelys a dangerous rival; she was indicted for keeping 'a common disorderly house,' "and the Bench of Justices, less soothable by music than Orpheus's beasts, pronounced against her."

The opening of the Pantheon or Winter Ranelagh in 1772, with competitive attractions, proved another and fatal blow, for the name of "*Teresa (sic)* Cornelys, dealer," appeared in the lists of bankrupts in the *London Gazette* for November, 1772; we know not on whom the responsibility lies for the dropped h. The following month Carlisle House and its contents were advertised for sale; after this reversal of fortune Mrs. Cornelys remained in obscurity for many years under the name of Mrs. Smith. Some time before her death she was reduced to become a vendor of asses' milk at Knightsbridge, and she ultimately died in the Fleet prison in 1797.

The other illustrations to this brief, eventful history require a few words of explanation. The reproduction of an old map of *King's Square in Soho* represents Soho Square as it was in the year 1725. This view, taken from the "Oxford Road," shows us Monmouth House in the centre of the south side, with Greek Street and Frith Street, which were then called "Greg Street" and "Thrift Street." Flanking that mansion on the west side of the square is the present Carlisle Street (marked on the map as "Merry Andrew Street"), and on the east side "Sutton Street," where stood the second Carlisle House, which was purchased by Mrs. Cornelys. It is curious to note



THE SOHO MASQUERADE

CONFERENCE BETWEEN THE PREMIER AND HIS JOURNEYMAN

FROM AN OLD PRINT

Mrs. Cornelys and Carlisle House



COMEDY

BELIEVED TO BE A PORTRAIT OF THE DUCHESS OF KINGSTON

that this is the only one of the four exits from the Square which preserves its ancient name.

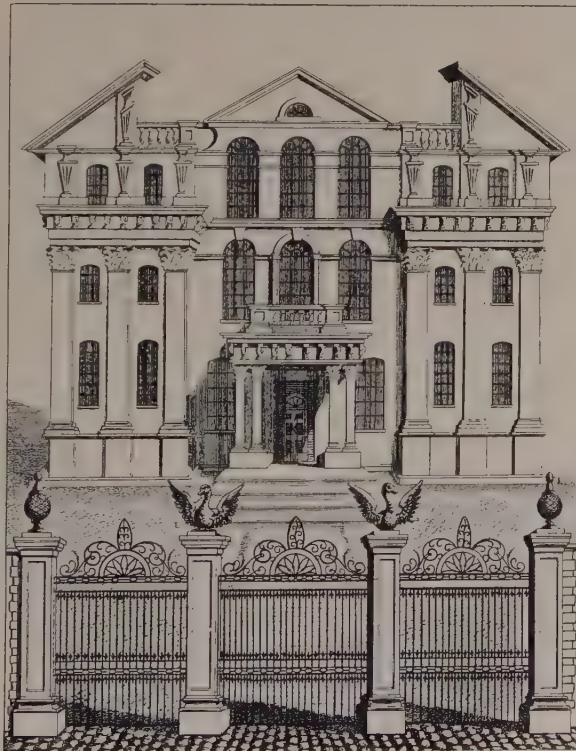
The inscription below the print of Monmouth House (published in 1791 by N. Smith) tells us that "it was built by the unfortunate duke who was beheaded on Tower Hill July 15th, 1685, after receiving five strokes of the axe." The house was purchased by the late Lord Bateman, was let by the present Lord to Count de Guerchy, French Ambassador, and was taken down in 1773. On the site Bateman's Buildings now stand.

Of the caricature (reproduced), as we learn from Messrs. Rimbault & Clinch, "in the foreground we see the Duke of Grafton disguised as a postilion, with cap and whip, and holding a mask in his left hand. He is in conversation with Lord North, who is also arrayed in masquerade attire. In the group seen between the pillars are Lady Almeria Carpenter and Mrs. Crewe personating two ballad singers; Garrick as a doctor in the *Macaroni*;

and the Earl of Shelburn as Mulgrida, disguised in a Turkish habit." As to the identity of the representative of "Adam in flesh-coloured silk, with an apron of fig-leaves," history is discreetly reticent. The picture of the "beauty unadorned," or scantily-attired lady holding a mask in her right hand—the rooms of Carlisle House in the background—entitled *Comedy* in the French print from which

the illustration is taken, is probably a portrait, and very possibly represents the notorious Miss Chudleigh, afterwards Duchess of Kingston, but of this surmise we have hitherto been unable to obtain assured confirmation.

The evidence for the foregoing statements is derived from Walpole's *Letters* and from a scarce pamphlet published in 1840 by T. Mackinlay, of Delmaine & Co., entitled *Mrs. Cornelys' Entertainments at Carlisle House*. We are also indebted to that interesting work on *Soho and its Associations*, published by Dulau & Co., Soho Square, 1895.



MONMOUTH HOUSE, SOHO SQUARE

NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PAINTING (I).

DEAR SIR,—I am sending you a photo of an oil-painting. Will you kindly reproduce it in your Magazine? Not signed or dated; very old picture, with beautiful colourings and perfect flesh-tints, believed to have been purchased at "Christie's" about a hundred years since. Size, 50 in. by 40 in. If you or any of your kind readers can furnish me with particulars as to artist, date, and subject, I shall be obliged.

Faithfully yours,

THOS. WITHEY.

SIXTEENTH-CENTURY TRIPTYCH.

DEAR SIR,—The "sixteenth-century" triptych illustrated in Vol. XXVIII., p. 306, of THE CONNOISSEUR

is a work of the Catalan school of the fifteenth century, possibly by a pupil or imitator of Luis Borrassá (*vide* Sanpere y Miquel's *Los Cuatrocentistas Catalanes*, Barcelona, 1906).

A. V. DE P.

PORTRAIT BY LANDSEER.

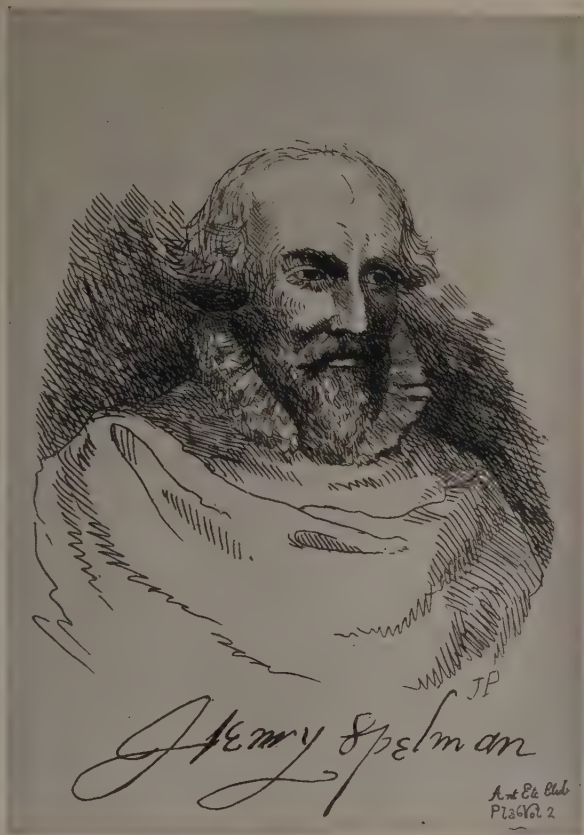
DEAR SIR,—The supposed portrait by Landseer illustrated in your April number is by Inskip. It was, with eleven others by the same artist, engraved by Wagstaff, and issued in book form. I have several copies of the print; but being away from home cannot refer to them or the book. Inskip did the plates of fish in Pickering's 1836 *Angler*. This particular print is a fine, bold piece of work.

Yours truly, HERBERT J. RICHARDSON.



UNIDENTIFIED PAINTING (I)

Notes and Queries



PORTRAIT OF SIR HENRY SPELMAN, KT.

PORTRAIT OF SIR HENRY SPELMAN, KT.

DEAR SIR,—I enclose photograph of *Portrait of Sir Henry Spelman, Kt.* The portrait appears on Plate XXXVI., Vol. II., of the publications of the Antiquarian Etching Club printed for the members in the year 1850. The etching is by James Price. The secretary of the club was Mr. H. W. King, Cottage Grove, Bow Road, London.

This portrait differs so immensely from other portraits of Sir Henry, that I am desirous, if possible, to ascertain from what subject (whether painting or statuary) Mr. Price worked up his etching.

As you doubtless know, Sir Henry Spelman was the antiquarian who was born at Congham, Norfolk, was educated at Trinity College, Cambridge, and was one of the earliest members of the Society of Antiquaries. He died in 1641, aged eighty, and was interred in Westminster Abbey. His works relating to antiquities and to law are, of course, very well known.

Yours faithfully, S.

UNIDENTIFIED PORTRAIT (2).

DEAR SIR,—I shall be glad if you will insert the photo of oil-painting in THE CONNOISSEUR MAGAZINE

for identification. It seems to be a most striking portrait, and evidently by a good artist. It is signed F. L. A. in a monogram. Size, 11 in. by 9 in.

Yours faithfully,

W. E. V. CARTER.

UNIDENTIFIED PORTRAIT (3).

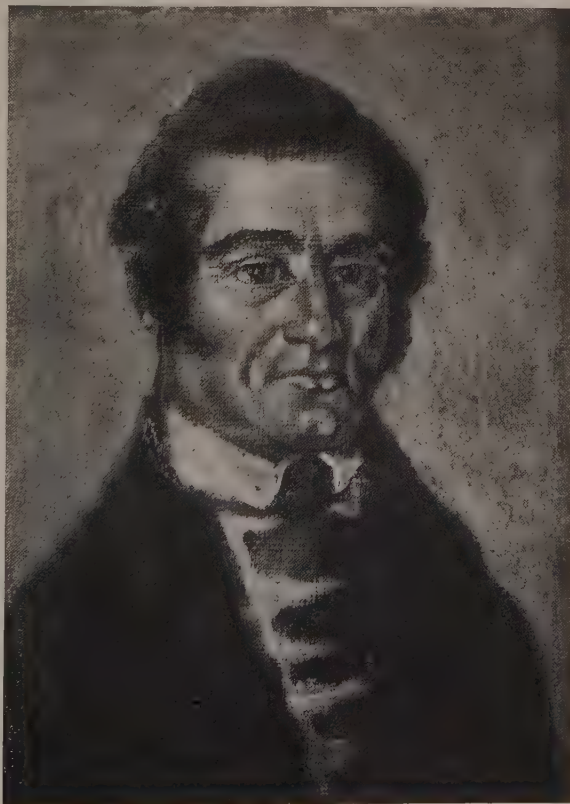
DEAR SIR,—I should be glad if you would assist me to ascertain the subject and the painter of the portrait of which I send photograph.

Yours truly,

V. WALLACE.

PORTRAIT BY LANDSEER.

DEAR SIR,—With reference to the query in the April number of THE CONNOISSEUR MAGAZINE, headed "Portrait by Landseer," I can give you the following information:—I have an engraving of the head illustrated, entitled "*Studies from Nature*, by J. Inskipp, Plate I. London, re-published December, 1835, for the proprietor by Charles Tilt, 86, Fleet Street." The engraving is signed in large letters, "James Inskipp, 1834," and in smaller letters, "Re-engraved 1835, C. E. Wagstaff." Also on the black hat is "J. Inskipp, 1834," obviously intended



UNIDENTIFIED PORTRAIT (2)

to represent the signature on the painting from which the engraving was copied.

The pencil drawing attributed to Landseer must have been copied from this picture, and possibly the date 1831 should read 1837. It appears to me (though I do not profess to be an expert by any means) that the lines of the shawl and hat ribbon in your reproduction of the drawing are very suggestive of brush-work, and were probably faithfully copied as such from the

original painting. If your correspondent cares to see my engraving at any time, I shall be very glad to let him see it.

If any of these details are of interest you can publish them.

Yours
faithfully,
T. A. JONES.

P.S.—There is not the slightest doubt that my engraving is the same as the pencil drawing, the details of shawl, hat, hair, etc., being identical.



UNIDENTIFIED PORTRAIT (3).



ANTIQUE SETTEE

ANTIQUE
SETTEE.

SIR,—The accompanying photo is that of a piece of Oriental furniture which I have in my possession. It is made of black iron-wood inlaid and bossed with mother-of-pearl, some of which, I think, represent the Chinese prunus. The three panels at the back, and the three on the seat, are marble, the grain of which has the appearance of views or pictures. The piece of wood at the front below the seat is carved and

perforated, and inlaid with silver, and the carving represents Chinese characters. Two of the largest pieces of mother-of-pearl represent open books, on which there are Chinese inscriptions. Can one of your corre-

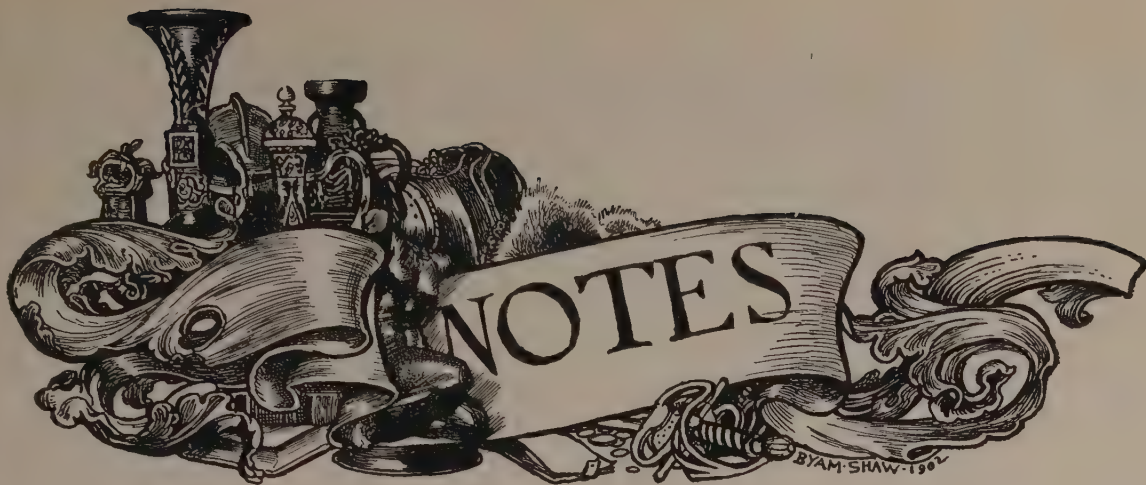
spondents give me any information with regard to it? If so, I shall be extremely obliged.

I have heard that there are three chairs of the same or a similar style in one of the London museums.

Yours truly,
ALFRED
HOLLOWELL.



A PAIR OF CHELSEA GROUPS REPRESENTING THE SEASONS
BY ROUBILLIAC
S. W.



THIS lithograph, which was published in the *Voyages Pittoresques*, testifies to Bonington's genius. For strength and picturesqueness

**Vue d'une Rue
des Faubourgs
de Besançon**

of treatment
it is hard to
beat.

Born near Nottingham in 1801, Bonington was shortly after taken to Paris by his father, who settled in that city. He later became a pupil of Baron Gros at the Beaux Arts, and won the gold medal there. His death from the effects of sunstroke in 1828, aged twenty-seven years, deprived British art of one who even at that early age had become one of its most brilliant exponents.

FEW surviving relics of the sacred, artistic ingenuity of the past more beautifully illustrate the gorgeous supremacy to which the mediæ-

**English
Mediæval
Embroidery**

val Church had climbed than the superb ecclesiastical vestments into which the piety, skill, and ingenuity of by-gone generations was so laboriously wrought. Our museums, and particularly South Kensington, preserve examples of work and design from these far-away periods which are incomparable, whether from a purely æsthetic or merely historical point of view.

In tracing back these schools of needlework and asking whence came such exquisite details



VUE D'UNE RUE DES FAUBOURGS DE BESANÇON

BY BONINGTON

and rich conceptions of mitre, cope, and alb, we are struck to find that much of the most beautiful handicraft was the product of cunning needlemen as well as the needlewomen of the Middle Ages. That the monastery produced creations full as lovely and painstaking as the cloister. Indeed, so excellent grew the male hand in the realm of ornamental embroidery that the names of men famous in their day as artists of the needle

appear in numerous ancient records; some of them have left their signatures extant in thread and silk upon many of the fourteenth-century embroideries, so that we know of Adam de Basinges, John de Colonia, Thomas Cheiner, John Blaton, and Stephen Vyne. The latter was appointed by Richard II. and his queen to be their chief embroiderer. Under Abbot Geoffrey the monks of St. Albans became wonderful artificers, and their two pieces of the "Prodigal Son" and the "Man who fell among Thieves" were considered the wonders of their generation. The monks of St. Florent, at Saumur, also became masters of biblical representation.

Opus Anglicanum, or English needlework, had its universal fame in mediæval times. It was esteemed and coveted all over Europe, and its possession was carefully registered among the Papal inventories. Many of the finest specimens were deliberately wrought as offerings to Rome, and were distributed again by the Popes to the various Churches. As early as the ninth century two pallia of native workmanship appear among King Alfred's annual offerings to Rome, and at this time the best efforts of the Anglo-Saxon needle were almost exclusively dedicated to the service of religion.

A century after the arrival of St. Augustine, the



EMBROIDERED HOOD OF COPE

SIXTEENTH CENTURY

Bishop of Sherborne (709) speaks enthusiastically of the skill of the English needleworkers, and from his period the designing of vestments was an accredited art, reposed entirely in the hands of the clergy and monks, because of their superior acquaintance with the sacred history and legendry it illustrated. Archbishop Dunstan is one prelate known to have designed much embroidery.

The special invention and

gorgeousness of the work which was wrought upon the mitres and copes of the abbots and bishops of the early Church has a supreme archæological interest as well. Matthew Paris tells us that when Robert, Abbot of St. Albans, was visiting Pope Adrian IV. (our English Nicholas Breakspear, of romantic history, 1154-1159) at Rome, he took with him an offering of three wonderful mitres, which in this case were worked by a woman, one Christina, a Prioress of Markgate, and that they were esteemed a rare addition to the pontifical wardrobe. Paris once more tells of Pope Innocent IV. ordering a set of gold-embroidered vestments from the Cistercian orders in England in 1246. One can dimly estimate the pictorial appeal of these glowing representations of the artistic spirit upon eyes little used to pictures or visible emblems of the sacred life of miracle or passion. The effect of such objective creations of resignation and martyrdom, worn upon the head-covering and ceremonial garments of the supreme powers of the Church, must have been incalculable in its powers of popular suasion. The chronological history of the greatest period of English ecclesiastical embroidery meanwhile shows it to practically date from the beginning of the fourteenth century. At that hour it was in its zenith and of world-wide celebrity; the dignity and



EMBROIDERED MITRE

ST. AUGUSTINE AND THE MAGDALENE, 1592



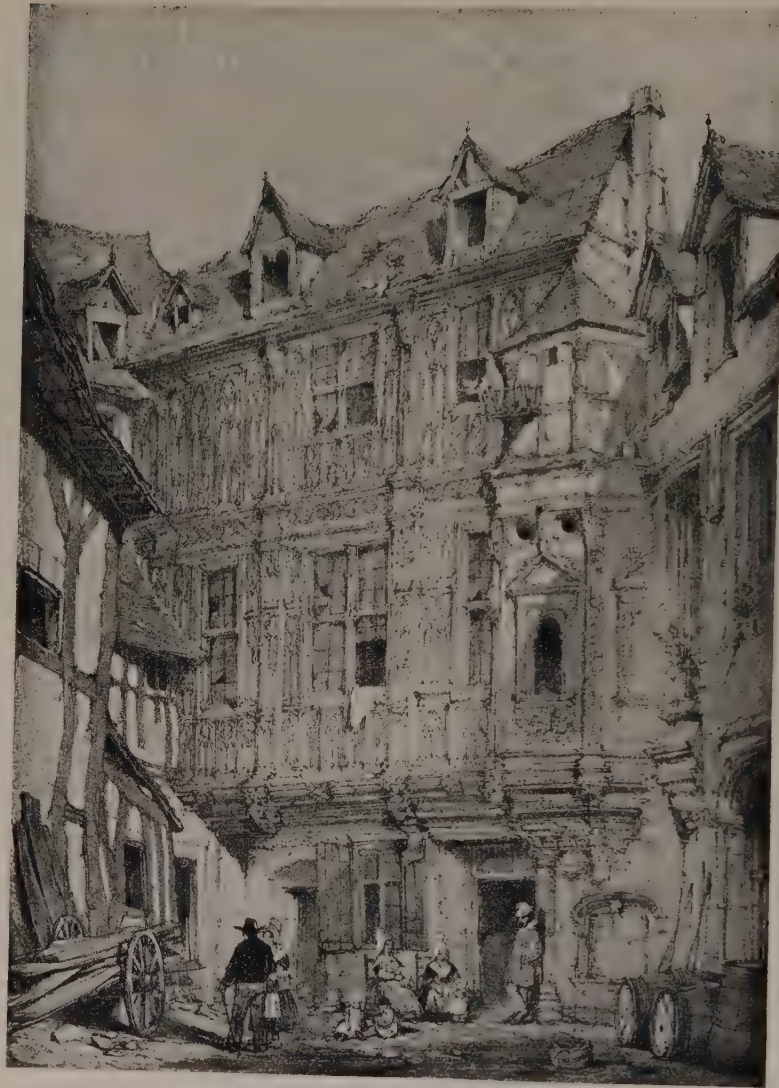
LINEN ALB TRIMMED WITH ROSE POINT LACE
SEVENTEENTH CENTURY

religious spirit of the productions of this time are visible through all the deterrent crudities of disproportion and imperfect perspective. None of these faults has been able to impede the escape of the true spirit of artistic beauty. Edward I. made a gift to Boniface VIII. of a cope, and the inventories of Canterbury in 1315-16 record the presentation by the same king of work embroidered with the story of Joseph—a great favourite because of its dramatic possibilities. London, Lincoln, and Peterborough, all had their sumptuous processional garments, upon which

appeared countless angelic figures, the poem of the Annunciation, or the sterner issues of martyrdom and death. One of the most exquisite mitres known to exist is that of St. Carlo Borromeo at Milan, which is wrought in *opus plumarium*, or feather-work, and is a transcendent example of human skill. Preserved, too, at Sens, is the mitre of Thomas à Becket, a sartorial miracle of the thirteenth century, showing the mystic Scandinavian Filfot Cross. Thomas à Becket had also a famous rose-red satin cope, embroidered with gold, which may have formed the complement of this surviving headpiece.

Of the same period is a mitre in white and gold in the museum at Munich, representing the murder of St. Thomas on one side and that of St. Stephen on the other. Even in the days of Henry VIII. the materials employed in English embroideries were the best that could be found in the country, and upon

them all the skill of the age was exercised until such works justly obtained the renown of Christendom. By the close of the fifteenth century ecclesiastical embroidery was a declining motive; the claims of domestic decoration usurped the field, but these old survivals of the art of earlier ages are well worth more than casual study, for in them lies the historical, æsthetic, and emblematic genius of our dawning social and religious energies.



ABBAYE ST. AMAND, ROUEN

FROM A LITHOGRAPH BY J. NASH

at Rouen is a fine example of the work of J. Nash, who deservedly enjoyed great renown as a delineator of architectural subjects in the middle of last century. Drawn in 1838, when Rouen was full of such delightful subjects for the pencil, this print serves to remind us that, despite the ravages of the "improvers," the old city still retains whole quarters of almost equal interest. Nash was born in 1808, and died in 1878.

THIS portrait of the great musician, painted by Ingres in 1842, must have been a fine example of that master's pure and refined style.

**Cherubini
By Ingres**

Ingres was born at Montauban in 1780. His first intention was to become a sculptor, but he soon gave that up and turned his energies to painting, as a pupil of David.

In the years of the great feud between Classicists

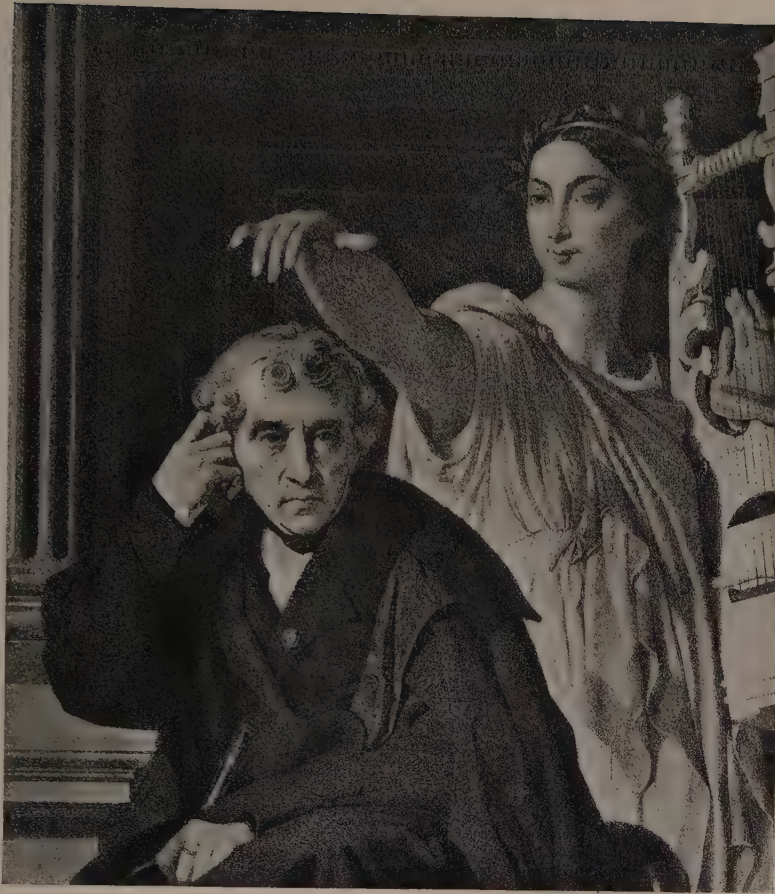
Abbaye St.
Amand, Rouen

THIS litho-
graph of the Ab-
baye St. Amand

and Romantists in France, Ingres became the leader of the former party. He died in 1867.

Our Plates

IF Raphael no longer holds the same pride of place in the eyes of connoisseurs that he did formerly, his pictures still rank among the world's greatest masterpieces. His picture of the *Madonna del Cardellino* which hangs in the Uffizi Gallery is one of the earliest of his series of Madonnas. It was painted for his friend Taddea a little later than the



CHERUBINI

BY INGRES

Ansidei Madonna at the National Gallery and in the same year as the *St. George* in the same gallery. This was in 1506. Raphael was then in Florence, where he had been two years, during which time he had come largely under the inspiration of Leonardo and Fra Bartolommeo, the influence of the latter artist being strongly marked in the picture. But Raphael, though he imitated, always improved upon his models; and in its supreme realization of ideal beauty united with human affection the pictures reached a higher level than any of the paintings of Fra Bartolommeo. The reproduction of *Mlle. Bethisy and her brother* is from the portrait at Versailles by Nicholas Simon Alexis Belle, one of the many distinguished French portrait painters of the seventeenth and early eighteenth centuries.

In our issue for last month, apropos of the sale of a pair of Chelsea groups at Christie's for the record price of £974, we announced that we should this month reproduce a similar pair by Roubiliac, which in quality of decoration and brilliancy of colouring excel any set which has ever appeared in an auction room. The pair which are reproduced in our present issue are now on exhibition at Messrs. Stoner & Evans's (King Street, St. James's). They represent the four seasons. In one

group are Winter and Spring, and in the other Summer is represented with her hand resting on Autumn's shoulder. The groups are both 13 in. high. Another plate illustrating an art which was in its prime at the same period, is that of the Battersea enamels in the Ward Usher collection, taken from a drawing by Mr. James Ward Usher, the well-known collector of Lincoln. Battersea enamels, which were among the daintiest products of the eighteenth century, were made

at York House, Battersea, between the years 1750-75. Their manufacture was first established there by Stephen Theodore Janssen, who, after inheriting a baronetcy from his elder brother, died in 1777. The earliest notice of them is to be found in a letter from Horace Walpole to Richard Bentley, dated Sept. 18th, 1788. Etuis (ladies' work cases), needle cases, thimble cases, nutmeg graters, patch boxes and numerous other articles besides snuff-boxes were manufactured at the Battersea works. Mr. Ward Usher's collection, which is perhaps unique in its extent and variety, includes examples of all these articles. He is shortly to issue a book describing it, illustrated with sixty-five reproductions in colour from his own drawings, which should be of great interest to collectors. Of the other plates *Maternal Love* and *Racing* are reproduced from the engravings printed in colour, the former being by P. W. Tomkins, after J. Russell, R.A., and the latter by J. Cook, after Alken. The *Cries of London*, after Wheatley, have been too often referred to to need further description, while the portrait of *Lady Manners*, afterwards *Lady Huntingtower* (on the cover), is a reproduction from the charming miniature by Cosway in the collection of Sir Tollemache Sinclair, Bart.



THERE were very few noteworthy picture sales during March, and the earliest to call for notice was held at



Messrs. Christie's on March 4th. It comprised the modern pictures and drawings of two Manchester collectors, Mr. H. M. Taylor and Mr. J. H. Taylor. That of the first-named included several drawings by David Cox, among

which was *Crossing the Common*, 7½ in. by 10 in., 80 gns.; and a series of small water-colour drawings by Birket Foster, which altogether realised nearly £800, the best being: *Waiting for the Ferry*, 7½ in. by 10½ in., 105 gns.; *Near Naples*, 6 in. by 9 in., 70 gns.; and *The Sailor's Wooing*, 9½ in. by 8½ in., 56 gns. There were several vignettes by the same artist, engraved for the *Poems* of Thomas Hood. Nine small pictures by B. W. Leader included *A Summer Stream, North Wales*, 15½ in. by 24 in., 1887, 75 gns.; J. Linnell, sen., *An Evening Landscape*, with peasants, horses and cattle at a stream, 27½ in. by 38½ in., 1865, 145 gns.; and three by E. M. Wimperis, *Going to the Hayfield*, 23½ in. by 35½ in., 1894, 250 gns.; *Crossing a Dartmoor Stream*, 23½ in. by 35½ in., 1897, 200 gns.; and *The Way Over the Moor*, 14½ in. by 23 in., 90 gns. The unnamed properties included a drawing by F. Walker, *A Cosy Corner*, an old man and his wife seated by a table, a young woman seen through a door beyond, 10 in. by 11½ in., 1861, 195 gns. Among the pictures on the following Monday (6th) was one by Sir E. Burne-Jones, *A Lady in a Rose Garden*, holding a book, 27 in. by 20½ in., 150 gns.

The most interesting sale of the month (11th) was made up of the ancient and modern pictures and drawings of Mrs. Murray Guthrie, of Duart Castle, Isle of Mull, N.B., who is giving up her residence in Upper Berkeley Street, London; of old pictures, the property of the late Rev. H. B. George, of Holywell Lodge, Oxford, and from other sources. Mrs. Murray Guthrie's modern drawings included two pastels by Sir E. Burne-Jones, *The Nativity*

and *The Crucifixion*, each 19 ft. by 7 ft. 8 in., being designs for stained-glass windows in St. Philip's Church, Birmingham; the two realised 390 gns. in the artist's sale in 1898, and now only reached 29 gns.; these two designs have been transferred to the Victoria and Albert Museum by the artist's son. Two small drawings were by Sir E. J. Poynter, *Isola San Giulio, Lago D'Orta*, 21 in. by 14 in., 1898, 66 gns.; and *Duart Castle*, 13 in. by 21 in., 1898, 60 gns.—both have been exhibited at the Royal Academy.

The old pictures included: B. Canaletto, *View of the Grand Canal, Venice*, with the fish market, gondolas and figures, 23 in. by 36 in., 630 gns.; Raffaelio di Karlis, *Tobias, the Angel, and St. Catherine*, and *St. Stephen, St. Appollonia and a Saint*, with a violin, two wings of a triptych, on panel, 57 in. by 27 in., 480 gns.; Bernardino Luini, *Virgin and Child*, on panel, 14½ in. by 12½ in., exhibited at the Old Masters, 1902, 220 gns.; Gian Petrini, *The Madonna*, in red and green dress, holding the Infant Saviour in her lap, on panel, 25½ in. by 20 in., 190 gns.; Bernardino Pinturicchio, *The Dismissal of Hagar*, on panel, 19½ in. by 13 in., from the Gerini Gallery at Florence, and Lord Methuen's sale, 1899 (350 gns.), exhibited at the Old Masters, 1877, 680 gns.; and Martin Schaungauer, *Three Saints in a Garden*, on panel, 16½ in. by 17½ in., 1,600 gns.

Other properties included: Corneille de Lyon, *Portrait of a Gentleman*, in black dress and cap, with lace collar, on panel, 6½ in. by 5½ in., 200 gns.; J. Downman, *Portrait of Mrs. Payne (née Maria Beaufoy)*, in white dress with pink ribands and white head-dress, a drawing, oval, 7½ in. by 6 in., 1789, 155 gns.; C. De Vos, *Portrait of a Nobleman, his Wife and his Family*, in a landscape, a town in the distance, 66½ in. by 85 in., 180 gns.; J. W. Chandler, *Portrait of a Lady*, in black dress, white fichu and cap, yellow gloves, landscape background, 29 in. by 24 in., 115 gns.—this was catalogued as by Sir W. Beechey, but the artist's initials were subsequently discovered on the canvas; Hornebolt, *Portrait of Henry VIII.*, in rich dress and black cap, holding his gloves and a stick, on panel, 36 in. by 26 in., 110 gns.; and L. Cranach, *Neither do I condemn thee*, on panel, 18½ in. by 28½ in., 115 gns. Only two pictures of note

In the Sale Room

were in the following Monday's sale (13th). Haarlem School, *Portrait of a Man*, in brown dress, holding a glass and a jug, on panel, 33 in. by 25 in., 350 gns.; and D. Teniers, *Interior of a Kitchen*, with man and woman, on panel, 12½ in. by 17½ in., exhibited at the Old Masters, 1881, 135 gns.

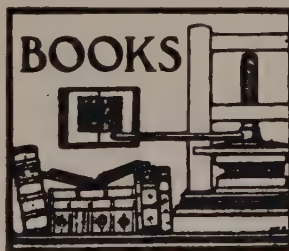
Modern pictures and drawings, the properties of the late Mr. Joseph Dixon, of the late Mr. Daniel Meinertzhagen, and others formed the sale of March 18th. The first-named collection included a drawing by D. G. Rossetti, *Lady in Blue Dress*, a green branch behind her with an Italian inscription, 19 in. by 16 in., 92 gns.—this realised 190 gns. at the Bibby sale in 1899; and the following pictures: six by R. Spencer Stanhope, including *Patience on a Monument smiling at Grief*, on panel, 49 in. by 43 in., exhibited at the Grosvenor Gallery, 1884, 105 gns.; three by J. M. Strudwick, *The Gentle Music of a Bygone Day*, 31 in. by 24 in., 200 gns.; *A Love Story*, 27½ in. by 21¾ in., 160 gns.; and *Acrasia*, 27 in. by 22 in., 180 gns.—the first and third have been exhibited at the New Gallery, and the second at the Grosvenor Gallery. The Meinertzhagen drawings included six by D. Cox, the most important one being *Fisherfolk on the Sands*, 13¾ in. by 20¼ in., 220 gns.; one by C. Fielding, *Coast Scene*, with a town in the distance, a fishing boat coming ashore, 16 in. by 22 in., 1839, 300 gns.; and one by P. De Wint, *Magdalen College, Oxford*, from the river, 12 in. by 18½ in., 125 gns. The miscellaneous properties included a drawing by J. M. W. Turner, *Caerlaverock Castle, Dumfries*, 3¼ in. by 5¾ in., engraved by E. Goodall, 1833, for Scott's *Minstrelsy of the Scottish Border*, 220 gns.—this was in the Novar sale, 1877 (200 gns.), and the Heugh sale, 1878 (180 gns.); and a few pictures: H. Moore, *Crossing the Bar, Mouth of the Glaslyn, North Wales*, 34 in. by 61½ in., exhibited at the Royal Academy, 1873, 100 gns.; J. J. Henner, *A Nymph reclining on the bank of a river*, 23 in. by 28¼ in., 115 gns.; J. Israels, *Portrait of an old Lady*, in black dress and white cap, wearing spectacles, 27½ in. by 22 in., 105 gns.; and Fred Morgan, *Ring-a-Ring of Roses*, 38½ in. by 51 in., 1885, 80 gns. The sale also included a portion of the remaining works of the late Mr. Eyre Crowe, A.R.A., mostly Academy pictures, which varied from 2½ gns. to 45 gns. On the following Monday (20th) the late Mr. Charles T. Jacoby's modern pictures and water-colour drawings came up for sale, the few of note being a drawing by G. Barrett, *A Classical Scene*, with buildings, figures and goats, 27¾ in. by 44 in., 230 gns.; five pictures, all 49 in. by 98 in., by Sir J. D. Linton, all works exhibited at the Royal Academy and Grosvenor Gallery, *Victorious*, 1880, 105 gns.; *The Benediction*, 1881, 105 gns.; *The Banquet*, 1882, 110 gns.; *The Surrender*, 1883, 150 gns.; and *The Declaration of War*, 1884, 210 gns.; and Sir E. J. Poynter, *Greek Girls Playing at Ball*, 9¾ in. by 30 in., 1873, 65 gns.

Messrs. Puttick & Simpson's sale of pictures on March 21st included a companion pair, both oval, 25 in. by 18½ in., by J. G. de St. Aubin, *Le Menuet*, numerous figures outside an inn, with dancers, and *Le Combat du Coqs*, figures in a garden witnessing a cock fight, 480 gns.

Messrs. Sotheby, Wilkinson & Hodge sold on March 24th a series of fine portraits by John Opie, all described in J. J. Rogers's *Opie and his Works*, the property of Mrs. Penwarne-Wellings, of Ashburton, Devon. Only one reached three figures: *Miss Elizabeth Penwarne* (1760-1799) in frilled white muslin dress and wide felt hat, 29 in. by 24 in., painted about 1785, £165. Messrs. Christie's sale of March 25th comprised the remaining works of the late Mr. Thomas Blinks, and pictures by the late Mr. David Farquharson.

The several sales at Messrs. Sotheby's and Messrs. Christie's of the late Mr. Charles Butler's extensive collections began at the former house on March 29th to 30th, when a few choice drawings were sold, notably Claude Lorraine, *The Triumph of David*, reed pen and wash, £73; and *A View of Tivoli*, black chalk and bistre wash, £50; Rembrandt, *Cain Killing Abel*, pen and ink, £230; and *A Wood on the Border of a River*, pen and wash, £330; and Rubens, *Head of a Bishop*, coloured chalk, £51.

THE library of the late Rev. G. Lockhart Ross, which realised rather more than £500 at the end of February,



consisted mainly of severe books—useful but not commercially valuable. It is said that all libraries ought to be formed with an eye to utility, but this presupposes a state of things too idealistic to import into the concerns of most col-

lectors, who are very apt, such is the product of the age, to regard a book from the standpoints of rarity and extrinsic value only. Mr. Ross's library was not specially attractive from this aspect, and those works which realised substantial prices were only collectors' books in a very limited sense. Poole's *Index to Periodical Literature*, with the five supplements, 6 vols., 1882-1907, a very useful work of reference, realised £18 10s. (cl.); the publications of *The Scottish History Society* from the commencement to 1909, together 60 vols. (wanting vol. 59), 1887, &c., £16 (cl.); *The English Historical Review* from the commencement to July, 1910, together 11 vols., 1886, &c., £26 10s. (hf. mor. and as issued); the publications of the *Henry Bradshaw Society* from the commencement to 1909, together 37 vols. (wanting vol. 32), 1891, &c., 8vo and 4to, £18 (cl.); and Wilkins's *Concilia Magnæ Britanniae et Hiberniae*, 4 vols., 1737, folio, £20 (hf. cf.). If we except *Dugdale's Monasticon*, 8 vols., 1846, folio, £12 10s. (hf. mor.), a work which appears with mathematical regularity every month at least during every season, there is nothing more to chronicle.

Messrs. Sotheby's sale of March 2nd and following day was extensive and important, the 691 lots in the catalogue realising rather more than £2,370. Many of

the books came from the library of the late Mr. H. Penfold, of Littlehampton, these consisting for the most part of county histories and genealogical works, of limited interest, perhaps, when the whole body of collectors is taken into account, but held in high esteem by the few who devote their spare time to the study of antiquarian works of this character. The high-class county histories have become somewhat scarcer of late years than they used to be, and that is because they are gradually being absorbed by the public libraries, which have awoke to the fact that a history of the locality in which they are individually situate is a desirable and indeed necessary book to have upon the shelves. The idea, though belated, appears to be rather novel, and constitutes one of the reasons why books of the kind referred to are in good demand at the present time. On looking over the catalogue of this sale we note that Blomefield's *History of Norfolk*, 1805-10, with Chadwick's Index, 1862, together 12 vols., 4to, on large paper, realised £11 10s. (hf. mor.); Bridges's *History of Northamptonshire*, 2 vols., folio, 1791, £12 15s. (mor. ex.); Clutterbuck's *History of Hertfordshire*, 3 vols., large paper, 1815-27, folio, £22 (mor. ex.); Dallaway & Cartwright's *History of Western Sussex*, 3 vols. in 4, 1815-30, 4to, £22 (mor.); Dugdale's *Antiquities of Warwickshire*, 2 vols., 1730, folio, £18 10s. (mor. ex.); Eyton's *Antiquities of Shropshire*, of which only 300 copies were printed, 12 vols., 8vo, 1854-60, £24 (mor. ex.); Hodgson's *History of Northumberland*, 3 vols. in 7, 1827-58, 4to, £21 10s. (hf. mor.); Lipscomb's *History of Buckinghamshire*, 4 vols., 1831-43, large paper, with the arms emblazoned, £30 (mor. ex.); Manning & Bray's *History of Surrey*, 3 vols., folio, 1804-14, large paper, £33 10s. (mor. ex.); Shaw's *History of Staffordshire*, 2 vols., 1798-1801, folio, £34 (mor. ex.); Surtees's *History of Durham*, 4 vols., 1816-52, folio, £21 5s. (hf. russ.); and last, but by no means least, Nichols's *History of Leicester*, 4 vols. in 8, on large paper, 1795-1815, folio, £119 (mor. ex.). This was described in the catalogue as being the chief of the old county histories, and that seems to be so, though Hals's *History of Cornwall*, Part II., being the Parochial History (all published), printed at Exeter about the year 1750, is much scarcer. This fragment seems to have dropped out of existence of late years, but used to bring £60 or £70, and on one occasion, rather more than twenty years ago, realised as much as £150.

Though the books we have mentioned, and others of a similar character but of less importance, constituted the chief feature of this sale, they were well supported by others of a more popular kind. Thus, the first English translation of Boccaccio's *Decameron*, 2 vols., 1620, folio, fetched £25 10s. (hf. cf., 5 leaves missing and some cut); an Anglo-Norman MS. of the *Bible in Latin*, Sæc xiii., written in Gothic letter, with the first capital illuminated and initials painted, £43 (cf., stamped); Dorat's *Fables Nouvelles*, 2 vols., 1773, 8vo, £10 10s. (mor. ex.); Godfrey Higgins's *Anacalypsis*, 2 vols., 1836, £9 10s. (cf.); Holmes's *Academy of Armory*, 1688, folio, £20 10s. (mor. ex., a few marginal mendings); Rûxner's *Anfang ursprung und*

Herkommen des Thurnirsin Teutscher Nation, 1530, folio, £45 (mor., g.e.), and the equally scarce work by Melchior Pfintzing, cited as *Theurdannckh*, printed at Augsburg in 1519, 8vo, £49 (mor., g.e.). This long epic poem, allegorising the Emperor Maximilian's wedding trip to Burgundy, may have been composed by the Emperor himself, though for the sake of convenience it is attributed to Pfintzing, who had certainly something to do with it. The book contains 118 large woodcuts by Schaufelein and Burgkmair, and was at one time believed to have been engraved on wood, text and all, so numerous, large, and complicated are the flourishes which Dienecker, the typefounder of Antwerp, imported into his work.

Lyndewoode's *Constitutiones Provinciales*, when coming from the Early English press, is a scarce work, and the copy printed by Pynson, without date, which sold at Sotheby's on March 8th for £52, was rendered even more important than it otherwise would have been by the binding. This was in calf, and bore the arms of Henry VIII. on the sides. An autograph note on one of the leaves may have been in the handwriting of that monarch, so that the price obtained is sufficiently accounted for. Another Early English book sold on the same day was Linschoten's *Discours of Voyages into ye Easte and West Indies*, 1598, folio, which sold for £50, notwithstanding the fact that the portrait was missing, and the title-page cut round and mounted. It had, however, the twelve large maps by Rogers, one or more of which are generally missing or mutilated. These books apart, there was not much at this sale to detain us, though reference may be made *en passant* to the following:—*Prymer in Englyshe and Laten*, translated by Robert Copeland, printed at Paris in 1528, 8vo, £28 10s. (title missing, and some headlines cut, old cf.); eleven plays by James Shirley, all, except two, first editions, bound in a volume, £54 (contemp. cf.); Harris's *Portraits of the Game and Wild Animals of Southern Africa*, 1840, folio, £14 5s. (hf. mor.); Burton's *Anatomy of Melancholy*, 1621, 4to, £24 10s. (cf., four pages missing, and others stained and mended), and Blake's *Illustrations of the Book of Job*, with engraved title and 21 plates, 1825, folio, £10 5s. (india paper proofs). The work by Harris, above named, has greatly increased in value of late years. It was published at £10 10s., or on large paper at £21, but Bohn reduced the price in 1849 to £6 6s. The first issue, which is the most noteworthy and certainly the most valuable, can be distinguished from the re-issue by various tests. It contains, for instance, vignettes of heads, horses, and skins, which are not to be found in Bohn's cheaper publication. It is not generally known, or at any rate remembered, that the first issue was originally published in five parts or numbers.

Messrs. Puttick & Simpson's sale of March 15th and following date realised a total sum of £850. It was not specially important, though a few good books changed hands. Chief among these, perhaps, mainly on account of its purely literary associations, was Matthew Arnold's *Alaric at Rome*, a prize poem recited at Rugby School

In the Sale Room

on June 12th, 1840. This was a good copy in the original wrappers and realised £42, as against £48 in March, 1908. A 4to volume published at Potsdam in 1789, under the title *Preussische Armee Uniformen*, containing some 260 hand-coloured figures depicting the costumes of various regiments of the army of Frederick the Great, made £20 (hf. mor.), and a work of a similar character, *Das Deutsche Bundesheer*, containing about 400 coloured plates, 1838, 4to, £21 (in 28 parts, wrappers). C. Hamilton Smith's *Costume of the Army of the British Empire*, 59 coloured plates, 1815, 4to, sold for £35 (unbd., one plate torn); Pajol's *Armée Russe*, 56 coloured plates, 1856, folio, £22 (hf. mor., presentation copy to the King of Denmark); a series of 90 large coloured plates disclosing costumes of the Austrian army, £23 (hf. mor.); *Annals of Sporting and Fancy Gazette*, 13 vols., 1822-28, 8vo, £30 (hf. cf., uncut, the number for June, 1828, missing, as usual); the first 20 volumes of *Book Prices Current*, 1887-1905, 8vo, £6 (cl.); Jacquin's *Hortus Botanicus Vindobonensis*, 3 vols., 1770-76, folio, £23 (russ.); and the often met with *Monasticon Anglicanum*, as edited and enlarged by Caley, Ellis & Bandinel, 6 vols., folio, 1817-30, £24 (mor. ex.). This was a very fine set of the best edition extant. The prices obtained for books containing coloured plates of military costumes would have been looked upon as absurd some years ago, but the demand for them is increasing and they are becoming more and more difficult to meet with. Neither were they particularly numerous at any time, as the plates were frequently extracted to do duty in barrack mess-rooms, and it has become a more difficult matter than ever to obtain complete copies with all the plates intact.

During the second half of March a very large number of books, some of them of great importance and correspondingly valuable, were sold in the different rooms. On the 15th and two following days, a collection catalogued by Sotheby in 621 lots realised £5,130, and this in itself would take much more space than we have at disposal to describe properly. Lots 86-127 were devoted to a series of first editions of the writings of Swinburne, but the whole collection realised no more than £61, though some of the pieces—*Cleopatra* for instance—were of considerable rarity. What was perhaps more important than anything else in this sale was a long series of letters and documents in the handwriting of the celebrated Gilbert White, of Selborne, whose *Natural History and Antiquities* has given delight to thousands. An unpublished manuscript entitled *Flora Selborniensis*, intended as an additional note to the *Garden Calendar*, realised £61, or about £1 per page—cheap enough, one would think, having regard to the source from whence it came. Another MS. consisting of an account of the brewings of strong beer and raisin wine from 1772 to June 13th, 1793, just thirteen days before White's death, brought £20 10s. This was kept in the form of a diary, and had evidently been entered up at intervals. Interesting as these MSS. were, some of the printed books eclipsed them in that respect. Thus a very desirable copy of the first edition of the Bible in English, that is

to say, *Coverdale's Bible*, printed at Zurich in 1535, realised £116. It was not perfect, of course; in fact, many of the leaves were in facsimile by Harris, but perfect copies of this Bible are not to be got. Then we have *A True and Sincere Declaration of the Purpose of the Plantation begun in Virginia* (1610), small 4to, a very rare tract of 16 leaves, £305 (unbd., blank leaf missing); Plantagenet's *Description of the Province of New Albion*, 1648, 4to, £185 (unbd.); Sir George Peckham's *Discoveries and Possession of the Newfound Landes*, 1583, 4to, £300 (unbd.); Caxton's *Chronicles of England*, 1480, £162 (imperfect); and the first edition of the *Book of Common Prayer in Welsh*, printed by Henry Denham in 1567, £130 (title missing, many leaves defective, and, generally speaking, a bad copy). Very little is known about this scarce book, nor would there appear to be any record of the sale of another copy, perfect or imperfect, during the last hundred years.

A collection of interesting and in some cases rare books removed from the library at Birch Hall, which was formed in the main by Samuel Wegg and Charles Gray during the eighteenth century, was sold by Messrs. Hodgson on March 22nd. Among the more noticeable books were a generally clean copy of Gilbert's *De Magnete*, 1600, folio, £16 10s. (rough sheep); Spenser's *Faerie Queene*, the first and second parts, 1596, and *Colin Clouts come home againe*, 1595, in one vol., £53 (old cf.); eight very rare pamphlets by Ben Jonson, Milton, and others, including the former's *Two Royall Masques* and *The Description of the Masque*, 1608, 4to, £135 (cf.); an imperfect copy of Gower's *Confessio Amantis*, printed by Caxton in 1483, folio, £150 (orig. covers, 200 leaves only); St. Jerome's *Vitas Patrum*, printed by Wynkyn de Worde in 1495, folio, £39 10s. (imperfect, oak bds.); Higden's *Polychronicon* by the same printer, 1495, folio, £52 10s. (old cf.); an autograph presentation copy from the author of Voltaire's *La Henriade*, 1728, 4to, £75 (orig. bds.); and a number of Americana, including Sir William Alexander's *Mapp and Description of New-England*, 1630, small 4to, £150 (unbd., perfect); Smith's *Generall Historie of Virginia*, with the four maps, often missing, 1632, folio, £46 10s. (contemp. cf.); *The True Travels of Captaine John Smith*, together with a continuation of his *Generall History of Virginia*, 1630, folio, £25 10s. (old cf.), and a number of others of less importance. This catalogue gives a very good idea of the kind of books which were in vogue a century and a half ago, and the usual result is observable. Some books, then common enough, and of little value, are now extremely scarce and much sought after, while the majority are worth no more now than they were then, and many of these are not worth so much.

ONLY one really important sale of engravings took place in the London auction rooms during March, the sale in question being that held at
Miscellaneous Messrs. Christie's rooms on the 21st. It comprised the collection of Mrs. Murray Guthrie and other properties, and included quite a number of fine English colour-prints. A fine impression

of the *Promenade at Carlisle House* realised £126 early in the sale, two first published states of *The Lock* and *The Cornfield* by Lucas, after Constable, made £204 15s., and an impression of the only state of *Lady Taylor* by W. Dickinson, after Reynolds, went for £131 5s. Among the colour-prints there must be noted the following:—*Louisa*, by and after W. Ward, £194 5s.; *Thoughts on Matrimony*, by the same, after J. R. Smith, £183 15s.; *Countess Spencer*, by Bartolozzi, after Reynolds, £157 10s.; *Miss Farren*, by the same, after Downman, £147; *He Sleeps*, by and after P. W. Tomkins, £141 15s.; *Industry and Idleness*, by C. Knight, after Morland, £283 10s.; and *Almeria*, by J. R. Smith, after Opie, £294. Mention, too, must be made of a set of open letter proofs in bistre of Wilkins's *Ladies of Rank and Fashion*, after Hoppner, which sold for £120 15s. A few notable items were sold at Messrs. Sotheby's on the 1st, a very early set of Sir F. Seymour Haden's *Etudes à l'Eau Forte* making £200, and a complete set of the first edition of *The Life of the Virgin*, by A. Dürer, realising £118. At the same rooms on the 20th, a set of eight Portraits of Celebrated Running Horses, by J. Whessell, made £134.

The faience and old silver of the late Mr. Joseph Dixon occupied Messrs. Christie's rooms for four days in the middle of the month, the sale of the silver arousing some of the keenest bidding at present witnessed this season. The faience included many examples of Rhodian, Damascus, Persian and Hispano-Mauro ware, but for the most part the prices realised were moderate. Of the Rhodian faience, mention must be made of two jugs each of which made £152 5s., and two dishes which together sold for £168. Several of the Damascus pieces sold well, a deep dish making £325 10s.; a saucer-shaped dish realising £315; two others going for £141 15s. and £131 5s. respectively; and a jug selling for £262 10s. Of the Hispano-Mauro faience, the only item to attain the dignity of three figures was a dish which realised £430 10s. A frame containing a Persian large arch-shaped tile, and two smaller tiles of triangular shape,

aroused some keen bidding, being finally knocked down for £420.

Of far greater importance was the late collector's silver, the 209 lots producing £27,235 19s. 3d. Space will only permit mention of a few of the more notable prices, and our readers are advised to refer to "Auction Sale Prices" for a complete record of the sale. The *clou* of the sale was The Blacksmith's Cup, which in the Bernal sale in 1855 sold for £37 10s., and later in the Dexter sale, in 1872, went for £510. With the London hall-mark for 1655, and engraved with the arms of the Blacksmiths' Company, this rare piece realised the remarkable price of £4,100, a sum only once equalled and never exceeded in the history of silver sales, the Tudor cup sold in the Dunn Gardner sale ten years ago having realised the same sum. Several steeple cups attained four figures, one of Charles I. period making £2,550, another of the same period realising £1,640; and a James I. example realising £1,750. Mention also must be made of a Queen Anne plain gold cup and cover, by Pierre Harache, for which £1,800 was given.

Few pieces of furniture and practically no china of first importance appeared in the sale-room during the month. On the 3rd a Louis XVI. suite of five pieces covered with Beauvais tapestry made £483, and a set of six Brussels tapestry panels depicting episodes from the Story of Diana realised £1,207 10s. Mrs. Murray Guthrie's furniture, sold on the 10th, included a few good Louis XVI. pieces: a secretaire stamped Jacob, £546; a cabinet surmounted by a clock, £472 10s.; a marqueterie commode with ormolu mounts, £609; and a suite of six fauteuils and a settee, £346 10s. In the Jacoby sale on the 21st a pair of English marqueterie commodes sold for £483.

The sum of £100 was paid at Messrs. Sotheby's on the 23rd for a New Zealand Cross, and at Messrs. Glendining's rooms on the following day £66 was given for a Field Officer's gold medal for the Battle of Vittoria with clasp for the Pyrenees.





Painted by T. Whately R.A.

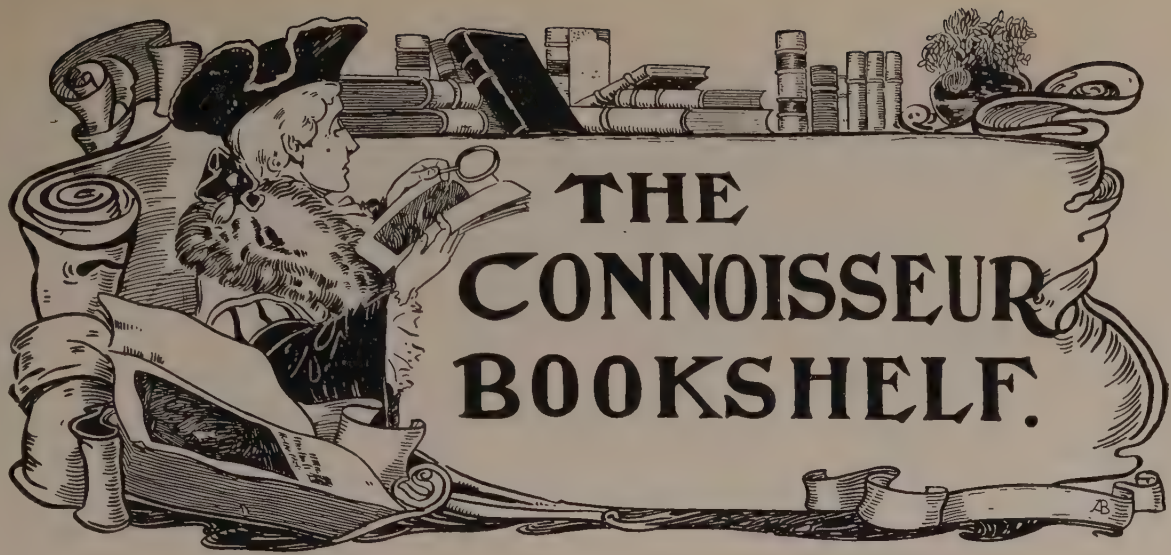
New Mackerel. New Mackerel.

CRIES
of
LONDON
March 5th

Engraved by N. Schiavonetti Junr

Maquereaux. Maquereaux frais et Gros.

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MR. HALDANE MACFALL'S picturesque and exuberant style invests the first two volumes of his "History" with an interest usually confined to works of a less monumental character. They carry the reader from the earliest beginnings of Italian art, when it was freeing itself from the shackles of Byzantine conventionalism, to the time of its meridian splendour and decline. This period, which commenced with the career of Duccio (1255-1319) and ended with the death of Tintoretto (1518-1594), lasted for something over three centuries; it

was one of continuous political unrest and change, and art was evolved from the turmoil as foam is spumed up by an angry sea—an art so momentous and transcendent that in sculpture it has only been excelled by that of ancient Greece, and in painting it has been equalled by that of no other country or period. Of these eventful three centuries Mr. Macfall gives us a vivid pen picture which serves both as an admirable background and an introduction to his monographs on the master artists, for he wisely ignores the minor men whose work was of little or no permanent import. Few periods of art have been more thoroughly explored than this; every portion of it has been surveyed and resurveyed by critics eager to



ONE OF THE RELIEFS OF THE CANTORIA BY DONATELLO
BY MAUD CRUTTWELL (METHUEN)

FROM "DONATELLO,"

make the smallest discovery. Mr. Macfall does not ignore the labours of these painstaking explorers, but he has little sympathy either with their methods or discoveries, holding that the best proof of the authenticity of a picture attributed to a great master is to be found in its masterly qualities, and lacking these, it signifies little by whom it was painted. Hence Mr. Macfall borrows little from his predecessors, giving his own independent criticisms throughout, which are the more valuable as coming from a writer who has a thorough knowledge of the craft of painting, who possesses excellent taste, and who never hesitates to put his thoughts upon paper. The critic whom Mr. Macfall most nearly resembles in this respect is Ruskin. The outlooks of the two writers and their methods of expression are widely diverse, but both are equally dogmatic in their utterances and equally intolerant of those who differ from them. This is shown in Mr. Macfall's work by the fierce attack on critics in general contained in the foreword to the first volume and the contemptuous manner in which he brushes aside the opinions of leading experts on the authenticity of certain pictures—opinions which one may shrewdly suspect are founded on a knowledge at least as great as that of Mr. Macfall. But these are rather defects of manner than of matter; and the same may be said of the writer's too prodigal use of adjectives, and his tendency to press into the service of art terms which should be more properly employed only in regard to music. These faults, however, fail to seriously detract from the work as a whole; they are the outcome of a strong and exuberant individuality, and are amply atoned for by the wealth of felicitous phrase and happy imagery which reclothe the dry bones of dead and gone ages with the semblance of life, and make plain the influences and aspirations which inspired the work of the masters of the greatest period of pictorial art, and enable us to more fully comprehend the message it is intended to convey. The volumes are superbly illustrated with a wealth of reproductions in colour from representative masterpieces, many of these conveying the tone and feeling of the originals with great power and truth. It is a pity, perhaps, that so large a proportion of these should be taken from works readily accessible to English readers, as it would certainly have added to the educational advantage of the work if foreign galleries had been more exclusively drawn upon.

FEW Englishmen realise the great extent and diversity of the Muhammadan States of the world. They include about a fifth of its inhabitants, and are spread over the larger part of Asia, the whole of Africa north of the equator, and not so long ago dominated the whole south-east of Europe. Mr. W. W. Valentine's admirable little work on Muhammadan copper coinage will perhaps tend to bring home this knowledge to numismatic collectors. It is in the form of a catalogue, every coin enumerated being illustrated and its inscription translated. The coinage is

given of the various divisions of the Turkish Empire, Tunis, Algiers, Tripoli, Morocco, East Africa, Arabia, Muhammadan Russia both in Europe and Asia, Persia, Afghanistan, and Chinese Turkestan, besides that of a number of minor states. Altogether about 1,500 specimens are included. The book, which includes a number of excellent notes, deals with a subject on which there is practically no earlier literature extant, and should prove a most welcome and useful addition to the numismatic library.

To the excellent *Collection des Grands Artistes des Pays-Bays*, Messrs. G. Van Oest & Cie have added

Gerard Terborch
par
Franz Hellens
Librairie
Nationale d'Art
and d'Histoire
(G. Van Oest &
Cie, Bruxelles
paper covers
3.50 francs, cloth
4.50 francs)

an interesting monograph on Gerard Terborch, from the pen of M. Franz Hellens. The volumes in this collection are distinguished by their clear and well printed illustrations, and in the present work this pleasing feature is perhaps even more in evidence than usual, the 32 full-page plates being exceptional in quality and reproducing the feeling and tone of the originals with marked success. M. Franz Hellens writes in a highly appreciative vein of the subject of his monograph, and though he is a little apt to emphasise the affinity between Terborch and other artists whose work hardly falls into the same lines, his criticisms are generally just and well informed. The volume contains an excellent bibliography of works on the master and a fairly complete list of his pictures.

THE series of volumes entitled "County Churches" (Messrs. Geo. Allen & Sons), of whom the general editor

County Churches:
"Norfolk"
(2 vols.), Rev.
J. Chas. Cox,
LL.D., F.S.A.;
"Surrey," J. E.
Morris, B.A.;
"Isle of Wight,"
Rev. J. Chas. Cox,
LL.D., F.S.A.
(Cloth 2s. each net
Geo. Allen
and Sons)

is Rev. J. Chas. Cox, should prove of great value to the archæologist, as well as to the tourist. The counties dealt with so far are Norfolk (two vols.), Surrey, and the Isle of Wight. Norfolk, as Mr. Cox points out in his preface, is specially rich in churches. The task of dealing with over 650 in two small volumes has been judiciously carried out, and the concise notes contain a wealth of interesting information. In his volume on the Isle of Wight, where churches are not so numerous, Mr. Cox gives fuller descriptions and historical notes; the old monastic houses are also treated, and Surrey is ably dealt with by Mr. J. E. Morris, and this volume, like the others, is well illustrated with half-tone reproductions. The series will be welcomed by Churchmen and all interested in our old parish churches. They should serve also to remind us of the care and trouble of our forefathers in the beautifying of their places of worship, which are now too often suffered to fall into disrepair, or, worse still, spoilt by injudicious alterations and so-called restorations.



FEMME JOUANT DE LA GUITARE

BY GERARD TERBORCH (MUSÉE DE CASSEL)

G. VAN OEST AND CIE

THE House of the Bodley Head have seen fit to give us another peculiar child; this time an epigrammatic cynic who, tearing away the flesh from the bones, has pleasure in showing us the grinning skull. This *enfant terrible*, fathered by James Bertram and F. Russell, and cleverly clothed by Austin O. Spare, is reminiscent of Baudelaire's poem, *The Corpse*. To him (this perverse child) the world is a kind of one act Ibsen play where we are all more or less invalids; he delights in taking us into the various wards, and showing the weaknesses which all flesh is heir to in this world-hospital. Besides being something of a heathen, occasionally he is frivolous, and sometimes seems to have a sneaking regard for the devil. As to the clothing, Austin O. Spare reminds us of *Die Jünger*;

"The Starlit Mire," by James Bertram and F. Russell, with ten drawings by Austin O. Spare (John Lane 7s. 6d. net)

the drawings are as redundant in imagination as they are in daring. The whole book is an achievement, and as this edition is limited to three hundred and fifty copies, it will be sure to sell at a premium.

BOOKS on "Art" with the big "A" require to be read with discrimination; for however sincere the writer's

"Essays on the Purpose of Art" By Mrs. Russell Barrington (Longmans, Green & Co. 12s. 6d. net)

intention of treating the subject with catholic impartiality, a personal bias is apt to betray itself, and, instead of the weighty summing up of a judge, we get the specious pleading of an advocate. Mrs. Russell Barrington is no exception to the rule; indeed, she frankly tells us that the main object of her work is to recall "the aspirations and aims which invariably guided both Leighton and

Watts in their work." These naturally were completely in sympathy with only a limited sphere of art, but the sphere, if not infinite, was wide, and includes what may be termed as all the orthodox schools of thought that were really great. Mrs. Barrington's book is a general survey of art in painting—and in a lesser degree in literature—as measured by the standards set by these two artists. The writer expresses her views with considerable command of language, and reinforces them with many apposite quotations; whether one has sympathy with them, or not, they are such as will command general respect, for Mrs. Barrington writes with knowledge: her eulogy is never unrestrained, and her criticism is generally well grounded. The essays should be specially valuable at the present time as serving as a reminder that the artistic traditions which present-day critics are too lightly discarding are based on a solid foundation.

In his "History of Art" Mr. Haldane Macfall attacks the use of the Italian "bottega" instead of the English "workshop." The life of "Donatello" by Miss Maud Cruttwell would offend him greatly in this respect, as the offensive term is repeated with a frequency that almost becomes irritating. Though one may not go so far as Mr. Macfall in the matter, yet the employment of

"Donatello" by
Maud Cruttwell
(Methuen & Co.
Ltd., 15s. net)

a foreign word, for which there are English equivalents, is surely an unnecessary piece of pedantry, and should Miss Cruttwell have occasion to issue a second edition of her excellent biography, it would be well if she translated into plain English both this and the other Italian terms she introduces. It is hardly fair, however, to call attention to such a trivial matter in the forefront of a review, more especially one on a book which deserves to become a standard work. The career of Donatello is one of absorbing artistic interest. He was the dominant figure in Italian fifteenth-century art; the first naturalistic sculptor, he broke with tradition, led the way back to the study of nature, and so may be said to have altered the whole trend of the Italian renaissance both in painting as well as sculpture. His work is essentially modern; he strove to realise character as well as form; to portray the workings of the mind and give expression to emotion. His career, apart from his art, was placid and uneventful, and Miss Cruttwell has wisely brought together all the facts concerning it within the compass of a single chapter; the rest of the volume is entirely devoted to his work, of which it contains a full and exhaustive record, every item being individually described and over a hundred of the most important illustrated. Miss Cruttwell writes with great judgment, and her criticisms are thoroughly sound and do not err on the side of indiscriminate laudation. The book is one which every student of Italian art should possess, and is fully worthy of the admirable series of "Classics of Art" to which it belongs.





H. Alken del.

London. Published by T. McLean, Jan^y 1, 1850.

J. Clark sculp.

RACING.



The Royal Society of British Artists

THE artistic craving to-day is for novelty—for new expressions of form and combinations of colour, the more strange and weird the better; hence the passing fashion for post-impressionism and other kindred cults, in which neither truth nor beauty is the inspiring motive. This craving is the outcome of the general desire to vary the drab monotony of everyday existence. With "Arry" and "Arriet" it finds expression in the exchange of head-gear when out on a "beano," and with the æsthete in a perverted liking for canvases in which foliage is represented in the variegated colours of a fire-work display, and the human form is divested of all semblance to humanity. Such fashions are ephemeral; the vogue for changing headgear is no longer the mode at "Ampstead," and that for post-impressionism will soon be on the wane at Chelsea. Unfortunately good art suffers in the meanwhile. Exhibitions like that of the Royal Society of British Artists, where there is nothing startling or strange, and where exhibitors rely upon work which, instead of being eccentric, merely displays sound craftsmanship and honesty of intention, are likely to receive less than their due meed of attention. The display in the hundred and thirty-fifth exhibition of the Society

worthily maintains its high traditions. With some of the exhibitors, indeed, there is a harking back to the ideals of an earlier generation, when elaborate surface finish was preferred before the utterance of salient truths, and the chief end of an artist was to tell anecdote, but the examples of this trait only serve to mark the general advance.

The President, Sir Alfred East, is strongly represented. His fine landscape, *A Cornish Valley*, if not so general in its appeal as some of his former work, is, perhaps, on

that account the more to be admired. It is poetical in feeling, as is all his work, but the poetry strikes a deeper and sterner note. There is less of a desire to make a beautiful composition than to convey the impression as succinctly and forcibly as possible, and so Sir Alfred's message is now given with less glamour but with intensified simplicity and truth. As an example of atmospheric expression the picture is a work of a high order. Turning to the other exhibits, Mr. Hans Trier's *Salamanca from the Tormes* is well sustained in its rich but restrained tonal harmony, and Mr. Philip T. Gilchrist's *A Temple dedicated to the Moon God* is an excellent and poetic rendering of the eerie glamour of moonlight. The *Autumn* of Mr. A. H. Elphinstone, if a little hard and lacking in interest, is a strong and realistic piece



MRS. LOCKHART OF LEE

BY HAL HURST

of painting. A clever study of *A Carpenter's Shop* is by Mr. J. Henry Inskip, while the *Sand Dunes*, by Mr. D. Murray Smith, if somewhat cold in colour, is noteworthy for its excellent rendering of cloud-forms. The latter part of this criticism might be applied to the *Exmoor from Selworthy*, by Mr. Alec Carruthers Gould, a painter who has produced much good work, and from whom greater things may be expected. He has the saving merit of originality, looking at nature from an individual standpoint, and recording his impressions with force, directness, and sincerity. When he attains a greater depth and warmth of colour he will take rank as one of our leading artists. His *Porlock, Somerset*, is also a fine piece of work, noteworthy for the feeling of wetness in the wan sunshine. *A Lyric*, by Mr. Joseph Simpson, is one of the most clever pieces of brushwork in the exhibition. In a measure the cleverness is too obvious, for one feels less interested in the subject than in the way in which the seeming chaos of pigment resolves itself at a little distance into a piece of pregnant and forceful painting. It should never be forgotten that it is the mission of art to conceal art, and that the greater masters in their pictures sedulously subordinate the interest of their brushwork to that of their subject. Mr. Frederick F. Foottet, in his large *Daleman's Farm, Cumberland*, successfully essays the rendering of a large landscape, seen under strong moonlight, achieving an iridescent quality in his colour singularly true to the aspect of nature he depicted. Other noteworthy landscapes include *The Approach of Autumn*, by Mr. Walter Fowler; *Across the Valley, Fallaise*, by Mr. John Muirhead; *The Hill Top*, by Mr. D. Murray Smith, an original piece of work which would have been improved by a less summary expression of the cloud-forms; and *Summer Silence*, by Mr. Harry W. Adam.

Of figure subjects not already mentioned, *Sounding the Braid*, by Mr. Ralph Headley, is a good piece of character painting. *A Normandy Farmer*, by Mr. J. Prinsep Beadle, is a picture showing much knowledge, the figures of the man and horse being well modelled, and placed on the canvas with full regard to atmospheric truth; while *The Student*, by Mr. Edward Patry, though masquerading under a genre title, is in reality a well characterised piece of portraiture. Mr. Hal Hurst's fascinating *Lady Lockhart of Lee* is a broadly but adequately rendered likeness of a very charming sitter, in which the painter had taken full advantage of the subject's black dress to give full value to the flesh-tones. Nor should one forget to mention Mr. Philip A. Lazzlo's portrait of *Miss E. M. Guinness*, a finely studied piece of work in which character is expressed by the hands and pose of the figure as well as in the sitter's countenance.

ONE of the greatest charms of the exhibition of the Royal Society of Painters in Water-colour is that it is not too large. One can conscientiously go round the gallery in a single visit without paying the penalty of a headache, a feat almost impossible of attainment in the other of the more important London exhibitions. Yet it is a point which should be remembered

The Royal Society of Painters in Water-colour

by their organizers. The professional dealer, wiser in his generation, knows that visitors with eyes wearied and mind distracted by a superabundance of good things are not likely to prove purchasers, and accordingly limits his display with substantial benefit to his pocket. If he sold only the same proportion of his wares as do the various societies of artists, he would speedily have to shut up shop. Apart from its bijou proportions, the Water-colour Society's display is thoroughly interesting; some of the work shown by older members is indeed merely a duplication of themes which with slight variations of effect have been repeated again and again, but even the most hackneyed of these are redeemed from the commonplace by fine technique, while with them are a great number of wholly fresh conceptions. Among the last-named must be included *Wind and Sun*, by Mrs. Laura Knight, showing a couple of girls on a cliff top overlooking a wide expanse of sea and coast-line, and surmounted by a blue summer sky flecked with heavy white clouds. The charm of the picture is in its wonderful presentment of brilliant sunlight; not the white glare which in its absence of colour gives almost an effect of coldness, but sunshine pulsating with colour, making lambent the wind-cleared atmosphere and rendering more intense the vivid blues of sky and sea, the verdant green of the grass, and the golden sheen of the girls' hair. To combine these hues, pitched in the highest chromatic scale, into a joyous harmony without marring it by a crude or discordant note is an achievement on which Mrs. Knight has every reason to be satisfied. Mr. Sims sends two fantasies reminiscent of Watteau, but of Watteau with a difference, for the inhabitants of the French painter's ideal world—the men and women who take their pleasures with a melancholy and grave sedateness—are replaced by the people of an earlier age when the world was bubbling over with the joy of youth. His *Puck in the Fountain* is hung low—too low to be properly appreciated. Seen from a suitable height the figures in the group would resolve themselves into component wholes instead of, as now, appearing a confused mass. The *Wedding of Sylvanus* is marred by the introduction of the gigantic head, which, bodyless, and looming above the trees like some extravagant phantasm, gives a note of unreality and discord to the idyllic scene. Mr. Sargeant's pair of drawings are masterpieces of concise expression; one would wish that they had something greater to express. The artist paints with a curious feeling of detachment from his subject; he is content to set down what he sees without revealing the why and the wherefore of his interest. Of Mr. Thorne-Waite's several examples, the *Erweney Valley, South Wales*, shows him in a more impressionistic phase than usual. Broadly and succinctly treated, if it lacks something of the tenderness which usually distinguishes his works, the forceful and succinct handling is one that eminently suits the theme—a wild river valley overcast with clouds and arched by a vivid rainbow. Another mountain scene, by Colin B. Phillip, is the *Clearing after heavy rain, Glen Brittle, Isle of Skye*, a lonely waste of barren mountain side, gloomy and sombre, despite the faint gleam of watery

Current Art Notes

sunlight just beginning to appear, and the spangles of silver which mark the course of a half-concealed stream. In this the aspect of mountain and sky has been closely studied and set forth with direct and convincing sincerity. There are other pictures equally interesting as any of those already mentioned, including the several fine examples of the President, Sir Edwin A. Waterlow, all distinguished by atmospheric qualities and tender colour; the refined nature studies of Mr. W. Eyre Walker; Mr. Arthur Rackham's two examples; a powerful moonlight scene,

for special notice. Mention should be made of Mr. Charles Whymper's *Partridges in Winter Time*, a highly-wrought study of birds in the snow, in which the details of the birds' plumage and of the thistles against which they are resting are realised with an imitative fidelity which would appeal to a naturalist, and which yet are expressed with a delightful feeling for atmospheric truth. *The Silent Sea*, by Mr. George Cockram, is a fine tonal harmony a little empty of interest. Mr. R. Gwelo Goodman's *Pearl and Opal* is a well-sustained piece of



A CORNISH VALLEY

BY SIR ALFRED EAST

The Deserted Mill, by Miss Alice Macallan Swan; *The Shining Spey*, by Mr. D. Y. Cameron, and many others. The exhibition as a whole ranks as one of the best that has ever been held in the Pall Mall Gallery.

THE hundred and second exhibition of the "Royal Institute of Painters in Water-colour" suffers from the even quality of the greater part of the work displayed. It affects the spectator with much the same feelings as those experienced by a mountaineer when passing along a high table-land. He may be at a great height, but he cannot realise it, for there are no ascents or declivities to impress the fact on his imagination. The exhibitors at the Institute appear generally inspired by the same ideals; the least proficient of them attain a high standard of technical proficiency, and the result is that the general effect of the exhibition is one of monotony. If there were more superlatively good works, or even a proportion of ones utterly bad, it would afford an appreciable relief. When there are so many pictures on view it is difficult to pick out those

colour phrasing, delicate, subtle, yet realised with swift and sentient brushwork, that bears every evidence of perfect spontaneity of thought. In *Diana and Her Nymphs* Miss I. L. Gloag shows rich colouration, but her grouping is unsatisfactory, the figures all being huddled together, and the spectator having to guess which one is intended for the irate goddess. A clever, bright drawing of *Sun and Sea—Norfolk Coast* is by Mr. George C. Haité, and Mr. Tatton Winter contributes some sweet, low-toned landscapes. Of the larger works Mr. Frank Spenlove-Spenlove's *The Herald of the Night* claims attention as one of the most beautiful and poetical landscapes in the exhibition. The moon is rising over a broad spread landscape of hill and valley, the main features of which are distinctly visible, but the details are all merged in the mystery of the night. The work is realised with much power and feeling, and should still further enhance Mr. Spenlove-Spenlove's repute as a landscape artist. Another moonlight scene is Mr. Oswald Moser's *Dick Turpin crossing the River Nene, outside Northampton, on his famous Ride from London to York*, but in this the figure of the rider,

and the ominous bird which flies by his side, make a jarring note in the harmony. The tranquillity of the scene, a quaint old bridge, spanning a softly flowing river, flooded with the lambent beams of the moon, is so perfectly realised that one feels its invasion by resounding clatter of the rider and his furiously driven horse is unwarranted. Mr. Dudley Hardy's powerful picture of *Between the Showers—Landing Fish on a French Quay*, which occupies one of the principal centres, is a truthful and unconventional piece of work distinguished by strong chiaroscuro. At the same galleries the Society of Miniaturists are holding their exhibition, the works shown, which include a pleasing portrait of the late King, by Count Pragma, suffering grievously by being hung too closely together.

NOWHERE can one get a better epitome of English Art, from the days it was slowly developing under

Early British Masters at Shepherd's Gallery

foreign tutelage to the early years of the nineteenth century, than at the exhibitions in Messrs. Shepherd's Galleries (27, King Street, St. James's). In these, the greater masters are generally adequately represented, and with them the men of lesser note—those artists, hardly inferior to the best of their contemporaries, whom the decree of fashion has regulated to ill-deserved obscurity, from which they are only now emerging. One of these was Joseph Highmore, older by five years than Hogarth, whom, however, he outlived by nearly a quarter of a century. His portraits of a lady and gentleman included in Messrs. Shepherd's exhibition show that he was no unworthy rival to the last-named painter. They, indeed, do not possess Hogarth's vigour, and lack something of his breadth, but they are characterised by a refinement which the works of the painter of the *Marriage à la Mode* rarely possess, and in their tonal quality and general colour arrangement show high artistic attainment. John Downman is represented by one of his rare essays in oils, his half-length of that caustic satirist *Paul Whitehead*, marked by incisive characterisation, revealing the painter as a capable exponent in that medium, though the handling, fluent, thin and lacking in impasto, is that of a man more used to water-colour. It says much for the high general quality of the exhibition that the characteristic portrait of *Admiral R. Deans*, by Raeburn, does not belittle any of its neighbours. One would not wish to have a finer portrait of its kind than that of this resolute old sea-dog, strong-chinned and firm of mouth. No artist has excelled Raeburn in rendering the manly characteristics of his sitters, and in this example he sets them forth with a direct and poignant technique that makes them live in the memory, and impresses the subject's personality more vividly on the mind than if one had encountered the man himself in actual life. Near by is a *Portrait of a Lady* by Romney—an early Romney of the Lancastrian period before he had inspired his colour vision with the glories of Italian Art. Immature as it is, it conclusively shows that Romney was no mean painter even in those early days. The handling is harder than that of his meridian prime, the brushwork is a little less

fluent, but the graceful pose of the sitter and the refined harmonious colour bespeak the powers of a coming master. A delightful Wilson—a lake scene in the Italy that the painter loved so well—is conceived in exquisitely tender colour, the translucent quality of the work reminding one of a masterpiece by Claude. Then there is a fine sketch of Gainsborough, and a most interesting picture by him in his earliest period. This is a portrait of his terrier *Bumper*—"a most Sagacious Cur," as we are told in a marginal note to the Catalogue—its firm modelling and well-rendered textures serving to remind us that Gainsborough, almost alone among the great portraitists of his period, could have attained greatness as an animal painter. A lesser known man is J. W. Chandler, whose portrait of *Lady Floyd* might well prove an enigma to anyone not acquainted with his work. The canvas shows the influence of both Hoppner and Raeburn—or was it that the lesser man expressed his own personality as truly as did his great contemporaries, and that what we take for imitation is merely the reflex of the spirit of the age which was common alike to them all?

AT Messrs. Obach's Galleries (168, New Bond Street) were gathered together a half-hundred of the drawings

Water-colour Drawings and Etchings by M. A. J. Bauer

and etchings of that well-known Dutch artist Mari Alexandre Jacques Bauer. These were severely restrained in colour, the drawings for the most part being almost in monochrome, relieved here and there by haunting passages of colour, a glimpse of ethereal blue or a touch or two of red, the more effective by reason of their contrast with their low-toned environment. One of the most beautiful of the more purely tonic harmonies was a drawing of *The Taj Mahal*, its snowy marbles gleaming in the moonlight, backed by the tender blues of the evening sky, and rising like the "baseless fabric of a vision." But M. Bauer wields greater power as a master of line than of colour, and it is by this power, expressed with rhythmic utterance, that he invests everything he depicts, whether a hurrying crowd, or the lonely recesses of a Hindoo temple, with a strange feeling of tranquillity—a sense of the eternal that is above all transient features of local topography. On him the haunting mystery of the East has laid its thrall—not the East as the tourist knows it, garish with colour and crudely naked in the sun-glare, but the inscrutable East whose soul is hidden behind the veil of ages; which was the same as now before the pyramids were built, gifted with eternal youth yet old before the beginnings of history.

THE antithesis of M. Bauer's art was to be found in the examples of Slovak art on view at the "Doré" Galleries (35, New Bond Street). In these there

Slovak Art was no reticence; they expressed with the frank *naïveté* of a young people, behind whom there is no past, the life of the present, giving full detail of local colour, topography and costume. To go from one exhibition to the other was like passing from the gray stone aisles of a cathedral into a tulip garden. The pictures shown were not only interesting

as records of the life of a little-known people, but also as showing the skill of the local school of painters, whose outlook is individual and original and whose technical attainments, especially in harmonious combination of masses of vivid colour, are of a high order.

THE gallery of Mr. R. Gutekunst (10, Grafton Street, W.) always contains something of exceptional interest to lovers of black and

white, and the display of lithographs by Fantin Latour, Legros, Charles Shannon and Whistler was no exception. Of these, perhaps the examples by Shannon were the most fascinating. Hardly attaining the same technical perfection as those of Whistler, who in directness and succinctness of expression must remain one of the great masters of all time, they yet bore evidence of a more sympathetic personality and were invested with more gracious suggestiveness. Those of Professor A. Legros, highly wrought and firmly modelled, lack something of the same spontaneity, and the same may be said of those of Fantin Latour, who, however, in certain qualities of tone, more especially the sparkling iridescence of his lights, has attained a unique excellence.

THE two exhibitions at the Leicester Galleries, Leicester Square, gained by their juxtaposition, for Mr. Wyllie's rendering of the crowded vivacity of naval life, for the most part on blue seas and under sunny skies, formed a complete contrast to the presentment of the lonelier aspects of nature by Mr. Arthur Severn. Mr. Wyllie, perhaps, showed too great a fondness for smooth seas and fair weather. To one not specially interested in the various types of the navy portrayed, the constant repetition of what was practically the same background of sky and water verged on monotony. Some of the most pleasing drawings



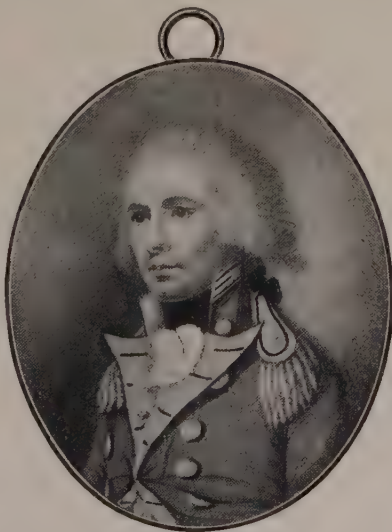
NELL GWYNN, BY M. CORMACK
AFTER THE PAINTING BY SIR PETER LELY
(ALFRED BELL AND CO.)

were those in which the shipping was least conspicuous, as in *Talking to a Sister Battleship at Sea*, where the two vessels shown were so far in the background as not to interfere with the feeling of vastness with which Mr. Wyllie had invested the expanse of sun-flecked waves. Mr. Severn lacked something of Mr. Wyllie's facile technique, but his work was more emotional, broader in its range of effect, and penetrating deeper into Nature's secrets. His renderings of sky, mountain, and water, under varied aspects of sunshine and storm, were marked by sincerity and directness, and in many instances by beautiful colouration. The drawings illustrating Miss Marie

Corelli's *The Devil's Motor* were the worst things in this exhibition.

THE "St. Mary's Club for Working Girls" benefitted by the proceeds of the exhibition of "Portraits and Landscapes" by the Duchess of Buckingham and Chandos, held at Messrs. McLean's Galleries (7, Haymarket). Some of the pastels, such as *An Arab Woman*, No. 79, were among the best examples in the exhibition, which included a large number of portraits of well-known persons and views of scenes in nearly every quarter of the globe.

APROPOS of the fine picture of Lieut.-Colonel William Sherriff, which was mentioned in the article on the Raeburn exhibition at the French Gallery, contained in the February number of *THE CONNOISSEUR MAGAZINE*, we are able, through the kindness of a correspondent, to reproduce an interesting miniature of the gallant officer. It is surmised that Raeburn's portrait was painted from this, as there appears no evidence to show that the Colonel ever sat to the artist, or had opportunity to do so. In



LIEUT.-COLONEL WILLIAM SHERRIFF

spite of this, one would hesitate to suppose that the picture, which is a strong, dignified piece of work, and appears from its well-marked characterisation to be a good likeness, could have been painted from anything but life. If this is not so, it is striking testimony to Raeburn's marvellous power of realising the personalities of his subjects, a power in which, in the instance of men's portraits, he was excelled by no other British artist. Lieut.-Colonel William Sherriff, the subject of the portrait, was one of those pioneers in the establishment of our Indian Empire who practically spent their lives in exile and died in the land which they had helped to win. He lived in the days when the English supremacy in India was still disputed, and took part in the stirring events of the period. The most important of these was the storming of Seringapatam in 1799, when Tippoo Sahib was killed. Colonel Sherriff was appointed governor at Arcott, the stronghold immortalised by Clive's brilliant victory. He died in 1802 at the comparatively early age of forty-two.

OF all the favourites of King Charles II., Nell Gwynn alone enjoys a popular immortality; her name is still a

**Nell Gwynn,
engraved by
Mrs. M. Cormack
after Sir Peter Lely
(Alfred Bell & Co.
edition limited to
200 artist's proofs
in colour at £4 4s.)**

household word, while the ones of the other fair but frail beauties who adorned the King's Court are remembered only by historical students. Her features have been perpetuated for us in many portraits, none of them being more pleasing than that by Sir Peter Lely, which now hangs in the National Portrait Gallery, and is among the best half-dozen pictures painted by this now greatly underestimated artist. This work has been engraved in pure mezzotint by Mrs. M. Cormack, and a limited number of proofs from it, printed in colour, are being issued by Messrs. Alfred Bell & Co. (47, Duke Street, St. James's). Mrs. Cormack's delicate and sympathetic style is peculiarly adapted to the technique of Lely. She has reproduced the effect of his smooth brushwork—facile and fluent but elaborated to a high surface finish—very happily, and her translation, if showing a tendency to refine and elevate the type of beauty illustrated in the original, is nevertheless faithful in all the essentials. In engravings in colour the work of the printer is second in importance only to that of the mezzotinter, and in this instance it has been exceptionally well performed; the colouring being both clear and soft, and the tints showing no tendency to overlap. The work should add another to Mrs. Cormack's already lengthy list of popular successes.

IN a note on Rembrandt's *Mill* last month we mentioned that it had been engraved by S. W. Reynolds.

**Mezzotints and
Photographs**

Mr. Richard Quick, the erudite curator of the Bristol Art Gallery, writes to point out that it was also engraved by Charles Turner, the plate, an exceptionally fine one, being issued in a volume published by W. B. Cooke,

London, 1823, and known as "Gems of British Art," which included works by W. Ward, S. W. Reynolds, and other well-known British mezzotinters. It is somewhat melancholy to think that the demand for books of this kind, which afforded outlet for the talent of so many eminent engravers in the past, no longer exists. What was then done by the burin is now done by the camera. The transfer is not wholly an artistic loss. While the more proficient engravers attained qualities in their work which cannot be equalled by photography, their plates were not so much reproductions of the pictures illustrated as translations. In other words, they aimed less to give a literal rendering than an artistic one, and hence took liberties with the tonal values of the originals when their exact reproduction would have interfered with the chiaroscuro effect of their plates. Photography, on the other hand, not only gives faithfully the tone and colour values of a picture, but reproduces the actual brushwork of the artist. A look round the exhibition of the publications of Messrs. Braun & Co., now being held at the new gallery of Mr. Charles Hauff (62, Great Russell Street, W.C.), shows the marvellous advance that has been made in reproductive photographic art of recent years. The camera is no longer a blind piece of mechanism, but used by capable exponents, is just as much an artistic implement as the graver or pencil—an implement, indeed, which is limited in its range, but which within that range is all-powerful. Merely a selection of photographs are hung, as the publications of Messrs. Braun & Co. are too numerous to be all on exhibition at once. They comprise what is practically a record in black and white of all the world's masterpieces, for the gems of all the principal Continental galleries from the Prado to the Hermitage, and of most of the best-known public and private collections of England and America, have been laid under contribution. How thoroughly this has been done may be gleaned from the fact that over 400 works by Rubens are reproduced and nearly 300 by Corot. Mr. Pierpont Morgan's collection is one of the latest to be included, others being those of Sir Julius Wernher, and the Chausard collection at Paris. Among the series of photographs which should specially appeal to the student are those from the drawings by great masters, the Holbeins at the Basle Museum and those of Leonardo being the two most recent additions. Included in the exhibition are a selection of facsimiles in colour, illustrating various periods of art from the time of Botticelli to the present day. These are generally very successful, and show how, even in colour, the camera is invading the realm of the reproductive artist.

MUCH of the earlier regalia of England has disappeared. The ransom paid for Richard the Lion-

**Coronation
Jewels**

Hearted depleted the country of the greater part of the royal jewels of the period, while the accumulations made by his brother John to replenish them are now buried beneath the shifting sands, where they will remain until some phenomenal tidal wave or the adventure of a determined treasure-seeker brings them to the light of day. A few

centuries later, all of the regalia on which Charles I. or his adherents could lay hands went abroad in exchange for munitions of war for the royal cause; but this inroad was incomplete, and many of the chief treasures remained. Among these was the great ruby once belonging to Don Pedro, King of Castile, which was the only requital gained by the Black Prince for re-seating that monarch of evil memory on his throne. Then there are Queen Elizabeth's hoards, for the Virgin Queen loved to deck herself with jewels, and lived at a time when she could gratify her desires at a moderate cost. She bought many of

the finest gems belonging to the French Huguenot leaders at much under their real value, and was thus enabled at the same time to gratify her taste and provide money for the assistance of her Protestant allies. She also bought the wonderful pearl rosary of Mary Queen of Scots for, it is said, less than a third of what it was worth.

Some of the pearls and diamonds thus obtained appeared in the diadem of the Virgin Queen, and were set in the arches of King Edward's crown, which, slightly altered, will also be worn by King George. In this also is the ruby of the Black Prince, and, latest addition of all, there will be set in front the lesser Cullinan diamond, with the exception of its greater namesake the largest gem in the English regalia. It surpasses in size even the famous Koh-i-nur, so long the pride of the Crown jewels. The Koh-i-nur was not set in King Edward's crown, nor does it appear in that of King George. Since it has formed part of the English regalia the famous diamond has been worn by queens only, in deference to the widespread superstition among the natives of India that the gem brings misfortune to its wearer if the latter is a man, but is harmless if worn by a woman. It is said that



ADMIRAL RICHARD DEANS BY SIR HENRY RAEBURN, R.A. SHEPHERD'S GALLERY

reeling about this is so strong that the late king was petitioned by many of his Indian subjects not to allow the Koh-i-nur to be set in his crown; it was accordingly mounted in that of Queen Alexandra.

Queen Mary's crown is so arranged as to appear to be almost entirely composed of precious stones, so completely is the metal composing it concealed beneath the wealth of gems. It is made in accordance with the prevailing mode, which is a complete reversal of that which prevailed during the latter portion of the Victorian era. The tendency then was to mount precious stones in a manner which would exhibit

their size and brilliancy but with absolute disregard to the general effect, so that the result was often ugly and clumsy. Nowadays the design is made first and the stones are cut in accordance, thus ensuring a harmonious and tasteful arrangement.

It is, however, not only the Crown jewels which are affected by the coronation. The occasion is one which calls forth a display of jewellery of every kind, not the least interesting items of which are the charming souvenirs in the form of brooches and other trinkets, beautiful in themselves and forming interesting memorials of an event which marks an era in the history of the empire. His late Majesty King Edward bought many of these; among his especial favourites being two brooches produced by Messrs. Johnson, Walker & Tolhurst (21, Conduit Street, W.). During the whole of his reign he continually used these and others of the firm's designs for presentation when he had occasion. The firm have repeated these two designs for the coronation of King George, as well as produced many fresh ones of a similar character, in which beautiful effect is obtained by the discreet use of delicate enamelled work—a feature of

modern jewelry in which a high artistic standard has been attained.

The Bowles Collection of Token Coins, Medals, etc., at the Bristol Art Gallery

THE handy little catalogue compiled by Mr. Richard Quick, curator of the Bristol Museum and Art Gallery, of the Bowles Collection of Tokens and Medals, enumerates nearly 2,000 items, many of which are of great interest. A good proportion of these were issued in connection with Bristol, the dangers of French invasion in the time of Napoleon calling forth several medals to stimulate the enthusiasm of the volunteers of the period, of whom Bristol boasted a strong

contingent, while so far back as the reign of Queen Elizabeth the western seaport was one of the three cities in the kingdom which was officially permitted to have its own farthing tokens. The collection, however, is a thoroughly representative one, tokens from nearly every quarter of the country being represented, and even forgeries coming within its scope.

Provincial Exhibitions

AT the Brighton Art Gallery there is being held an important exhibition of Swedish art, which will remain open until the end of July. The Manchester Art Gallery

is occupied with an exhibition of water-colour drawings and a display of the work of the Northern Art Workers' Guild, which will close on the 20th of the present month.

The Sale of the Collections of the late Lady Meux

A SALE which will be of great interest to widely varied classes of collectors will be that of the contents of Theobalds Park, Waltham Cross, the residence of the late Lady Meux, which are shortly to be dispersed by Messrs. Waring and Gillow, Ltd. One of the features of the sale will be the extensive collection of old English plate, which includes a dozen silver tankards ranging in date from 1649 to

1702, a number of choice specimens of porringers and goblets, a fine Monteith bowl, besides such varied items as Apostle spoons, silver plate of the seventeenth and early eighteenth centuries, goblets, caudle cups, and indeed silver ware of every description. Then there is the beautiful Elizabethan oak staircase, said to have been built for the Rt. Hon. William Cecil; and thirdly, there is the unique museum of Egyptian antiquities which Lady Meux formed with the assistance of Dr. E. A. Wallis Budge, probably the greatest living authority on the subject, and which it is to be hoped may be purchased *en bloc* for one of our national museums.



BANK SILVER TOKENS AT THE BRISTOL ART GALLERY



Regd. 574959



Regd. 575988



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Regd. 574937



Regd. 575987



Regd. 576379



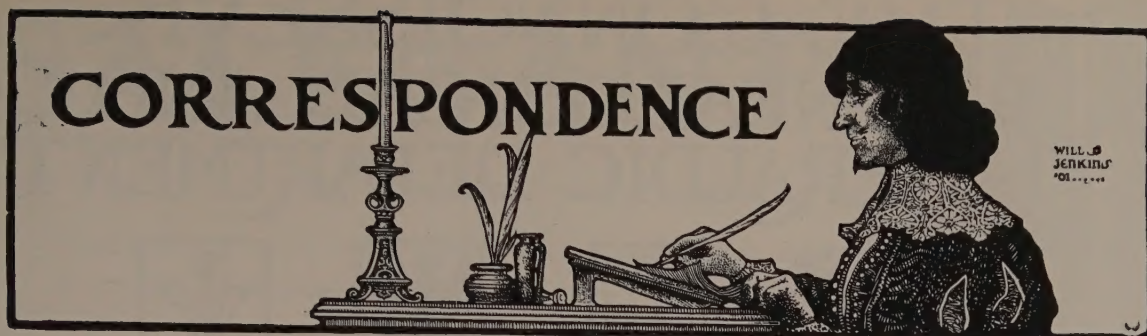
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Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR MAGAZINE*, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Clock.—A3,791 (Funchal, Madeira).—We do not know William Corral, of Lutterworth, as a celebrated clockmaker, and to trace him would require a visit to the locality. From the description of your clock we should say it was made in about 1740.

"Madonna and Child."—A3,800 (Worthing).—Your little picture of the *Madonna and Child* is one of the very many copies which exist of the famous Correggio, which has for many years been exhibited in the National Gallery. The London market value of your copy would not, we fear, be more than £1.

"Remarks on Rural Scenery."—A3,806 (Mansfield).—We are afraid that the value of your book is quite small.

Paten.—A3,812 (Sydenham).—From the particulars and tracings of marks you send us, we think the paten was made by Richard Green, who was working in 1710. We are afraid we cannot give a satisfactory valuation without examining the object itself.

Etcher.—A3,816 (Margate).—We can find no record of the Percy Thomas to whom you refer, and the value of his work would lie in its merits.

Picture.—A3,822 (Blackpool).—We are not acquainted with the work of H. Sinclair, and we do not think your picture would be worth more than £3 or £4 at the most. We cannot judge the value of the samplers from your description.

Inkstand.—A3,830 (Cannes).—If your inkstand is authentic it should certainly be of considerable value. This could only be decided through examination by experts, and from your description only we are unable to give any opinion. You do not say if there is any pedigree attaching to it.

Coloured Print.—A3,831 (Tramore).—We are afraid we cannot give an opinion of your coloured print, *Jupiter and Hebe*, without seeing it.

Staffordshire Plates.—A3,836 (Kirkcaldy).—From the particulars you send us we think your plates came from the factory of Stevenson & Sons, of Cobridge, who gave up business about 1840. The mark would probably add to their value, and so far as we can say without examination, we should place this at about 30s. the pair.

Clockmaker.—A3,839 (Boston, U.S.A.).—Thornton Henry was admitted to the Clockmakers' Company in 1699. He may have been making from that date to, say, fifty years later.

Oil Painting.—A3,843 (Stamford).—From the photograph it is not possible for us to identify the painter of the picture, but so far as we can judge, it appears to be an original work probably painted at the middle of last century by a Dutch or Belgian artist. As it is apparently signed G. W. T. de Hoffe,

it is quite possible that that is the name of the painter, although his work is not known to us. The value in the London market may be £10 or £12.

Mezzotint.—A3,844 (Firenze).—We are afraid that the mezzotint by Hodges after Rubens, which you describe, has small commercial value.

"Lavinia," by Bartolozzi.—A3,849 (Walterton Road, W.).—The value of *Lavinia*, by Bartolozzi, after Gainsborough, as described, in good condition is worth £8.

"Tale of Two Cities."—A3,850 (Addison Bridge).—The first edition of this work, uncut and bound in red, is worth £2 2s.

Gold Ducat.—A3,853 (Hassocks).—The value of the gold ducat, dated 1779, which you describe, is about 9s.

Baxter Prints.—A3,859 (Theale).—The value of *Scene on the Mountain Tops* and *Air Bird* from Mudie's *The Air* is about 8s. and 3s. respectively. We should not recommend you to remove them from the book.

China Tea Service.—A3,862 (Bedale).—From your description we should judge that your china is of the well-known cornflower pattern that is on the work of several different factories. The mark of a crown over A in red indicates that it came from the Rue Thiroux, Paris (established 1778); the A stands for Antoinette, the factory being under the protection of Marie Antoinette. The mark became simply a factory mark, and was so used later.

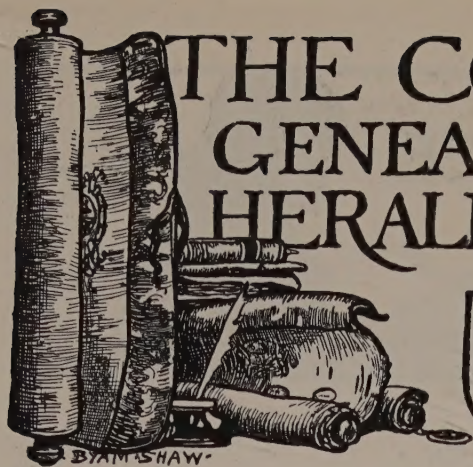
"Venice."—A3,863 (Blackrock, Dublin).—We are afraid that there is little demand for your book with illustrations after Linley Sambourne. Its value is only about 10s.

J. H. Dell.—A3,868 (Ecclesfield).—John H. Dell was a frequent exhibitor at the Royal Academy, the British Institution, and the British Artists between the years 1851 and 1886. We could hardly value your picture without seeing it.

Plates by Heathcote.—A3,880 (Longton). The locality of Heathcote's factory has never been settled. Chaffers suggested that it might be in Wales, but the Prince of Wales' feathers and the word "Cambrian" may be simply pattern or factory marks. Specimens we have seen are good quality printed in blue, and from their general character would appear to be Staffordshire make of the early part of last century.

Fireback.—A3,888—The fireback of which you send us a photograph is worth from £7 10s. to £10, and the arms represented are those of Charles II.

"Emblems."—A3,889 (West Kensington).—The value of this book by Fra Quarles, as described in your letter, is 15s.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[THE idea that inquiry into one's family history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships, and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only descents of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family who ever owned an acre of land must have had a Chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

DUFFIELD.—The arms on seal marked B are those of the family of Grüter of the Rhine Provinces. *Reitstap* thus describes the coat, *D'argent à deux écussons accolés de gules; crest, une écusson de gules entre un ramure de cerf au naturel*. In *Siebmacher's Wappenbuch Preuss-Adels*, 1878, a sketch is given on plate 201.

BELFIELD.—The "*Curia Militaris*," *Court of Chivalry*, or *Court of the Constable and Marshal*, dates from early times, and took cognisance of matters relating to war, as well as those concerning heraldry. In 1386 Richard II. increased the powers of the Earl Marshal, and authorised him to preside over the Court, assisted by his Heralds, without the presence of the Constable. Their jurisdiction extended over all heraldic affairs, such as the unlawful assumption of Arms, and disputes affecting them. The Court was held at the College of Arms, but occasionally preliminary sittings took place elsewhere, as in 1732, when we read that on "Friday 3 Mar. a Court of Chivalry was held in the Painted Chamber at Westminster." It was in the power of the Court to levy fines, to imprison, and to commit to the Marshalsea Prison; the severest punishment which could be inflicted was degradation from Knighthood, only three instances of which, however, are known. During the reigns of the later Tudors and the Stuarts this Court became very unpopular owing to its arbitrary proceedings in levying large fines, indeed it is said to have ruined one man in the reign of Charles I. Collisions on matters of jurisdiction with the Courts of Common Law also led to complaints, and the House of Commons in 1640 voted that it was a grievance. After the Restoration the Court never regained its ancient vigour, and gradually fell into disuse; the last cases brought before it were between 1732 and 1736, when Mrs. Radburne, widow, was cited for "using divers Ensigns of Honour contrary to the Law of Arms"; Mr. Charles Baynton, executor of Mr. Ladbroke, deceased, for using Arms not belonging to his Family; and Sir Harry Blunt, baronet, for assuming the Arms of Blount, Lord Mountjoy. Some records of the Court are in the Lansdowne MSS., British Museum, and those from 1630 to 1707 are in the Library of the College of Arms. The Court has never been formally abolished, and from time to time suggestions have been made for its revival.

HARRISON.—The printed pedigree of Harrison of Stubhouse, Co. Durham, which you seek, will be found in a little known

volume called the "Ballad of Edwin and Emma," edited by F. T. Dinsdale in 1849; the notes to which include a tabulated pedigree of Ford, Harrison, and Johnson; showing the descent of the renowned Dr. Samuel Johnson, and his cousin Rev. Cornelius Harrison, incumbent of Darlington (who *d.* 1748), from Cornelius Ford. The issue of Cornelius Harrison, of Darlington, is brought down to early in the 19th century.

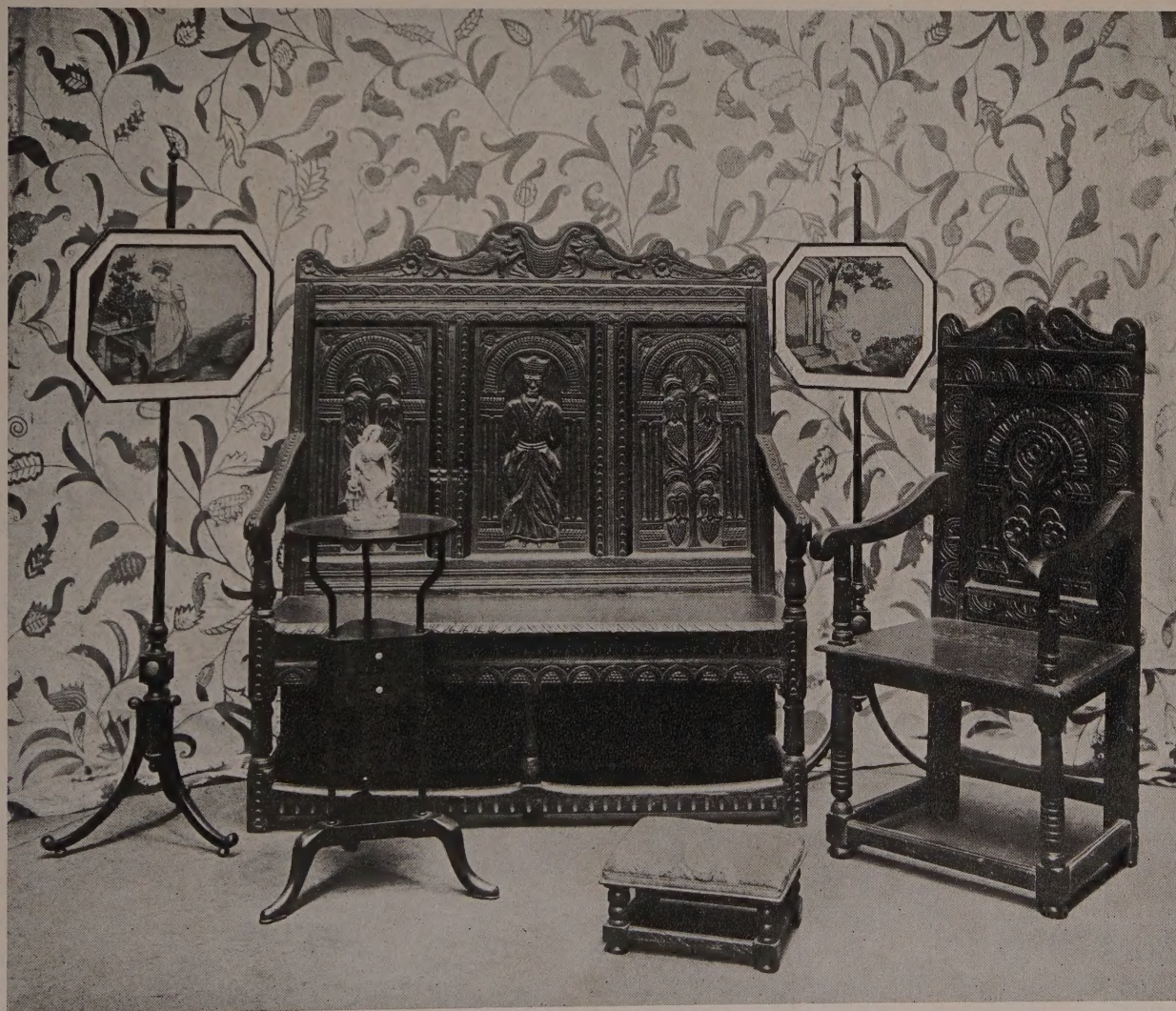
DOWNING.—The inscription on the tombstone of Col. Adam Downing in Bellaghy churchyard, Co. Derry, begins as follows: "In this place are deposited the remains of Adam Downing, Esq^{re}, descended from an ancient Family in Devonshire and honourably allied in this Kingdom." One would gather from this that he could not have been related to the Calybut Downing family of Co. Norfolk.

PARTRIDGE.—Anthony Merry was appointed Envoy Extraordinary and Minister Plenipotentiary to the U.S. 16 Sept., 1803. As far as we can at present discover, he had previously held the following diplomatic posts: Consul, Majorca, 1786; Consul, Madrid, 1787; Consul-General, Denmark, Sweden, and Prussia, 1799; Secretary Congress at Amiens, 1801; Envoy Extraordinary to France, 1802. The announcement of his marriage appears in the *Gent. Mag.*, 1803, thus: "21 Jan. by special licence Anthony Merry Esq late Minister plenipotentiary to the French Republic, to the widow of John Leathes Esq. of Herringfleet Hall, Suffolk." Her death appears in the same magazine for 1824, "4 Mar. at Herringfleet Hall, Suffolk, Elizabeth wife of A. Merry, Esq.," and the following (from the same source), no doubt, is his obituary notice: "1835, June 14, Anthony Merry Esq. of Dedham House, Essex."

SHAPLEIGH.—The arms of Shapleigh, of Totnes, Newcourt, and Dartmouth, Co. Devon, are *Vert a chevron argent between three escallops or*, and their pedigree is given in Col. Vivian's *Visitations of Co. Devon*. In this pedigree, however, no mention is made of an Alexander Shapleigh; but his name occurs in the Will of Richard Kelly, of Kingswear, merchant, dated 12 December, 1633, who names John Upton sole executor, with Andrew Langdon, William Langdon, and Alexander Shapley as overseers; perhaps this may be the progenitor of your family in America.

SALE OF ANTIQUES

The public is cordially invited to view what is probably the largest and most interesting collection of Antiques, Embroideries, and Early English Embroidered Pictures in England. A beautiful illustrated catalogue will be sent post free in response to enquiries.



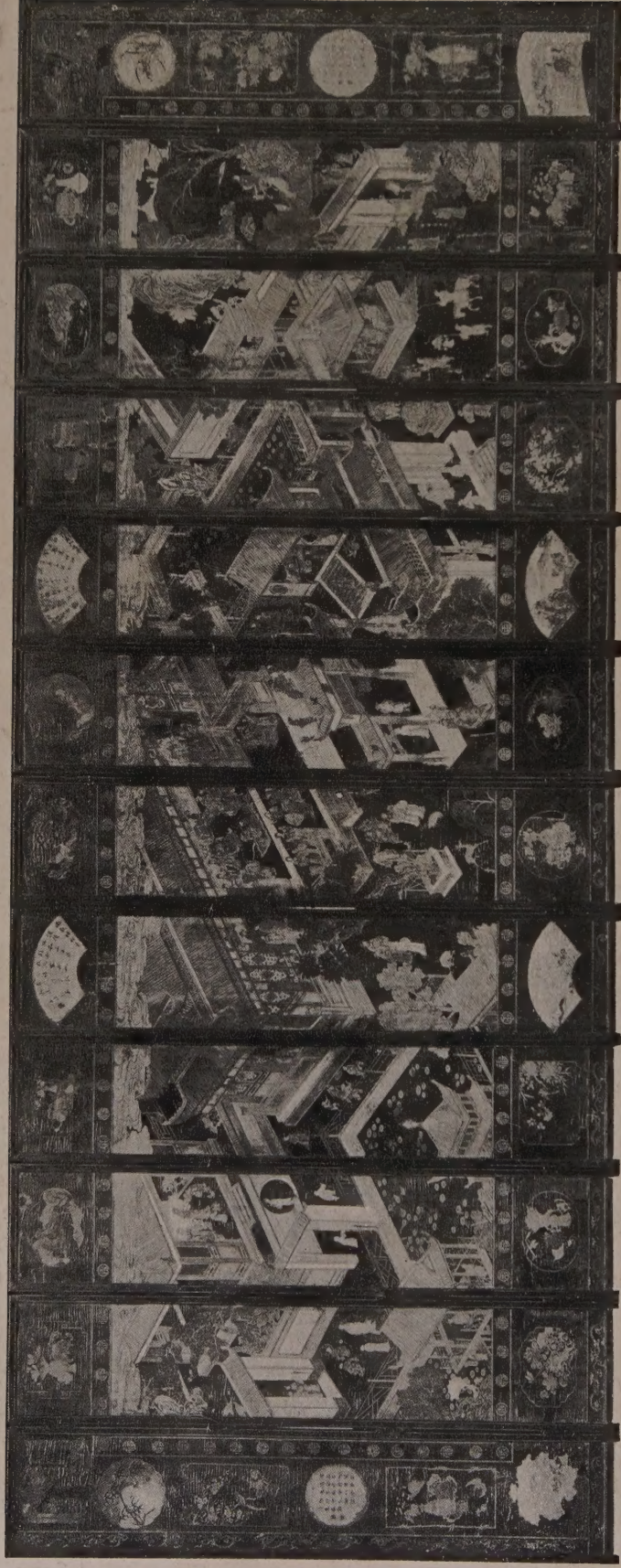
The above photograph illustrates a fine Antique Oak Seat, Armchair, a pair of Pole Screens with original needlework panels. A very interesting Jacobean Hanging in the back ground.

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YAMANAKA & Co.



GRAND PALACE COROMANDEL LACQUER SCREEN

¶ This sumptuous example of Chinese craftsmanship, a production of the 17th century, is composed of twelve panels decorated with a magnificent pictorial subject, representing the Imperial Palace and its precincts on an occasion of ceremony, when the Emperor K'ang-hsi is in person accepting and distributing presents. ¶ The whole, treated in the hues of the famille verte, has been mellowed by age to a tonality of exquisite subtlety. The picture proper is encased in a broad black border profusely embellished with medallions of various designs, including fans and conventionalized floral forms, together with multiplied variations of auspicious characters. ¶ The reverse of the screen is enriched with a superb border practically corresponding in design to the obverse. The space thus enclosed is filled with inscriptions denoting that the screen was produced for the purpose of presentation to a Premier under the Emperor K'ang-hsi in recognition of his meritorious services.

The screen stands 8 ft. 7 in. high, and extends 27 ft.

Dated: November, 19th year of K'ang-hsi.

CHINESE & JAPANESE WORKS OF ART

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